

TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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FRANK COLTMAN.

THE EQUAL OF ANY.

Boston Weekly Journalist.

Harrison Grey Fiske has captured the theatrical field in journalism—horse, foot and dragons. He has it all to himself, and what is more, he deserves it. In the long run manhood counts. *THE NEW YORK DRAMATIC MIRROR* had to fight hard and stubbornly in the past against the meanest kind of warfare. The ending is a happy one and the dramatic profession will be ably represented by a journal the equal of any in the world. *THE MIRROR* has added nearly all the old subscribers of the *Dramatic News*, and its fat advertising columns testify to its largely increasing patronage in that direction.

SIGNOR SALVINI TALKS.

Tomasso Salvini, the eminent Italian tragedian, arrived in New York last week. He will leave on Thursday to see the World's Fair.

A representative of *THE MIRROR* met Signor Salvini at Riccadonna's and had a chat with him. The actor is most cheerful and is enjoying fine health. His expressive features have lost none of their animation.

"This is for me simply a pleasure trip," he said in French. "I have come to see some dear friends, and especially to see my son, Alexander Salvini. It is three years since I was here last, acting under the management of A. M. Palmer. Since then I have acted little, a few times at Genoa, Naples, Florence and Trieste.

"The only character I have performed since last I was in America, is Iago. It delighted me to play the part. My conception of it is not at all like that of other actors. I do not consider Iago, for instance, to be mephistophelean. He is certainly a bad man, but he is not a calculating villain; he is too young for that; he is not yet thirty; he is simply born that way. I hold that a man could not be deliberately bad, with the youth and circumstances of Iago. With him it is a matter of sentiment. It is, as we say, in the blood.

"Note that all the characters of Shakespeare are bodied forth upon the stage at the beginning of their career.

"Let me illustrate. King Lear has three daughters. The two to whom he gives his fortune are bad—Cordelia, whom he repulses, is good. You see, it's birth, not the consequence of circumstance, that influences these characters. So it is invariably in Shakespeare's plays."

Questioned as to what he has been doing lately in Italy, Salvini said:

"I rest at home. I rest at home. Managers, European and American, come to me with proposals. Do I refuse them? No, I have a price—a tariff. 'You want me?' I say, 'well give me so much.' Then I name a sum of money that is absurdly large. That is how I keep them quiet. I don't want to play any longer, if I were younger. I would. 'It is time for me to rest. Ah, yes, I shall play once in a while, but only for charity.'"

On Nov. 5 Alexander Salvini will play in Brooklyn. His father will then see him act. The following week he will go to Philadelphia with his son. On Nov. 25 Salvini the elder will return to Italy.

"I have a play for my son," continued Salvini. "It is by an Italian journalist. I think it admirable. Its title is *Le Docteur Milleur*."

IN HONOR OF ERMINIE'S COMPOSER.

A. M. Palmer and E. E. Rice gave a luncheon at the Waldorf on Friday afternoon in honor of E. Jakobowski, composer of Erminie. The guests were mostly American musical composers. At the last moment Mr. Palmer was called to Boston. Mr. Rice, however, was a host in himself.

"This lunch," said Mr. Rice to a *Mirror* reporter, "emphasizes not only that we have temporarily with us so distinguished a composer as Mr. Jakobowski, but also that we have many native musicians who can originate operas that succeed."

Those present were Gustave Kerker, William Furst, Carl Pfeiffer, Woolson Morse, Charles Pomeroy, Frank A. Howson, Jesse Williams, Herman Perlet, Frank Lincoln, T. B. Harms, Richard Mansfield, Francis Wilson, C. A. Byrne, Louis Harrison, A. H. Canby, J. Cheever Goodwin, Colonel John A. Cockerill, Joseph Howard, Jr., J. W. Keller, J. I. C. Clark, A. T. Harms, Albert Weber, E. D. Price, and Howard Paul.

Among those who were unable to be present and who sent letters of regret were Benj. E. Wolf, Edgar S. Kelley, John J. Braham, C. M. S. McLeilan, George R. McLeilan, Bronson Howard, Theodore Myers, Julian L. Myers, and R. A. Barnett.

Speeches were made by Rice, Jakobowski, Keller, Howard, Williams, Woolson Morse, and Francis Wilson. Jakobowski played several of the airs from Erminie, and several other composers also played popular portions of their works.

A PROMISING ACTRESS.

Last Summer Rose Eyttinge instructed Florence Rockwell, who is but sixteen years old, in stage business, and so great was Miss Eyttinge's faith in the future of her pupil that Thomas W. Keene engaged Miss Rockwell for leading parts. Although immature in years, the young actress preliminarily showed great intuition and aptitude for the stage, and from the criticisms of newspapers in the West, where she has played Lady Anne, Desdemona, and Juliet, Miss Rockwell would seem to be a genius in embryo. She is a native of St. Louis, whose citizens take great pride in her unusual promise.

TWO CURTAIN SPEECHES.

It cannot be said that authors or stars are especially noted for the tact they display when called before the curtain to make a speech.

On the first night of *The Rainmakers* of Syria, Sydney Rosenfeld said that he had always believed that Rudolph Aronson could be put to better use than "standing off stockholders." This remark was a *faux pas* considering the stockholding contingent that was present.

But Mr. Rosenfeld certainly put his foot in it when he wound up his speech with the injunction: "Therefore let there be rejoicing in the temple, if not in the synagogue."

So far as the rejoicing in the synagogue was concerned, it was entirely confined to Mr. Rosenfeld himself, for the Hebrew element which generally predominates in a Casino audience did not feel in a rejoicing mood.

Sol Smith Russell was also guilty of a *gaucherie* when called out a week ago Monday after the first act of *Peaceful Valley*.

He said that he and the company were a trifle upset, as the laughs did not follow in their customary places, but he would rather play to a small and intelligent audience such as he saw before him than to an audience that was too manifest in its enthusiasm, as for instance in a town located somewhere in the cornfields of the West, and which he believed was not to be mentioned in New York. He added in substance that he would rather play in the metropolis than to an audience that would fill Boston Common.

In the language of Adonis, was this sarcasm or repartee? Sarcasm we presume, from the fact that Mr. Smith then proceeded with the statement that his previous engagement at Daly's had not been one of pecuniary profit although he considered the play a worthy one, and he therefore trusted that when the plate was passed around the audience would be liberal in their donations.

ENDED IN FAILURE.

The English Military Tournament closed suddenly at the Madison Square Garden Amphitheatre, and the soldiers who took part in it were stranded last week. The original company, organized in England for the World's Fair, became bankrupt in Chicago, some of the soldiers were sent back to England, a new and limited backing was organized, and a tour with the remaining men was undertaken. In Canada the show made some money, and the first two weeks in this city yielded profit, but the attendance fell off, and the end came. The British Consul offered to send the sick men—of whom there were several—to England, but could not assist the able-bodied ones. At last accounts S. K. Mackenzie, the principal manager of the enterprise, was trying to raise money to send the men home.

A WEDDING ANNIVERSARY.

William H. Sherwood and his wife celebrated the seventh anniversary of their marriage on Oct. 11, at Philadelphia, by inviting the members of Dan McCarthy's Rambler from Clare company, of which Mr. Sherwood is manager, to a champagne supper. The company gave the happy host and hostess several valuable presents. Toasts were proposed by Mr. McCarthy, Harry Nimick, Nagle Barry, and Charles Saunders, and were happily responded to by Mr. Sherwood. The supper ended by the entire company singing "Auld Lang Syne." Among those present not already mentioned were Ada Boshell, Viola Armstrong, Rheta Starr, Lillie Burdell, Little Mabel Saunders, Westames Scott and Allen, and James and John Marston.

A WEDDING IN SCRANTON.

M. H. Burgunder, of Wilkesbarre, Pa., manager of the Grand Opera House in that city and the Scranton Academy of Music, was married last Tuesday to Cora Frank, of Scranton, in the Linden Street Temple. The ceremony was largely attended, and was one of the most brilliant in local annals. Dr. Israel Joseph, of Wilkesbarre and Dr. Feuerlicht, of the Linden Street Temple, officiated. During the ceremony the Scranton Choral Union, accompanied by Bowser's orchestra, sang the bridal chorus from *Lohengrin*. There were many guests from other cities. After a reception, the bride and groom left for Chicago. They will reside in Wilkesbarre.

PIRATING CHEEK.

A company called the Boston Comedy company, of which G. Riley Solomon is advertised as manager, is playing *Cheek* without authority in the West. The cast announces the names of H. Guy Woodward, Sam J. McCutcheon, J. J. Macy, Harry St. Clair, Edwin Houghton, W. J. Lafferty, Charles Leigh, Virginia Houghton, Katherine Walsh, and Lillian Adams.

PIRATES USING JERRY.

A hand bill has been sent to *The Mirror* showing that "Harrison and company's Select Players," supporting Mr. Eugene Allworth and Jessie Shirley, are pirating *Jerry* at cheap prices. The bill shows them to be at Rober's Opera House, but in what city or locality is not apparent. The printing bears a Junction City imprint, but there are half a dozen Junction Cities in as many States.

A CINCINNATI COMPANY CLOSES.

The stock company at the Fountain Square Theatre, Cincinnati, closed last week. Salaries were paid in full. It was not planned originally that the season would be so brief.

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClain, Gen. Eastern Agent, 204 Broadway, New York; F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill.; E. Chandler, G. P. Agent St. Louis, Mo.

GOSSIP OF THE TOWN.

Nina Bertini-Humphreys has left the Hinrichs Opera Company.

Gunther/Karnewetter has signed as musical director of the Manola-Mason company.

Marie Jansen will appear at the Bijou on Nov. 6.

Tuesday evening, Oct. 21, is the date fixed for the first performance of David Belasco's new play, *The Younger Son*, at the Empire.

C. J. Burbidge has joined Across the Potomac, playing Captain Fa-well.

The new opera house at Fort Madison, Ia., will be opened early next month. It will seat 1000, and will be modern in appliances and conveniences. The stage will be forty by sixty feet, and ample dressing rooms will be provided. The house will be a credit to the city, which has a population of 12,000, and enjoys railroad connection with all points.

Gus Pixley, of the Jarbeau company, sprained his ankle recently and was carried fainting to his room. Although suffering great pain, he limped through his part the next night.

Doré Davidson and Ramie Austen have been so successful with *By the World Forgotten* that they will alternate it with *Dangers of a Great City*.

C. W. McCormack will pilot the Schubert Symphony Club and Lady Quartette this season.

J. M. Ward will hereafter manage a Pretzel, the new German play in which Thomas J. Keogh and Carrie Lamont are starring.

J. F. Mincher has been rehearsing his comedy-drama, *An Old Man's Wife*. His season will open on Wednesday.

The Winning Hand company, under the management of W. B. Sheldon, opened its season yesterday at Mt. Vernon, N. Y.

The Walter Fletcher Comedy company will probably close at Burlington, N. Y., on Saturday.

The Afro-American Vandeville, under the management of Harry Eaton, closed season last week at Newark, N. J., and will rest two weeks. The company will be altered.

Ella Fontainebleau's Repertoire company will take to the road this month. Edwin Warren will manage it.

The Later On management is engaging some new people.

George Lassen is organizing a stock company to play over Davis' museum circuit in Pennsylvania.

Ennice Goodrich, a Westerner, will make her first Eastern tour in February.

Kirk Armstrong has strengthened his Pete Peterson company, and reports good business.

John W. Albough and Son report for their Lyceum Theatre, Baltimore, the best list of engagements they have ever offered in that city.

Charlotte Ray is playing *Gertie Hackett* in *The Romany Rye*. Miss Ray has not been at liberty in five years.

Nellie Lawrence (Tracy) has joined The Kid company.

Tony Williams is meeting with success in Frank Daniels' company.

Richard Brown is connected with J. H. Shunk's Ole Olson, and not with Darkest Russia, as has been published.

Gordon Emmons has been specially engaged to play Max Harkaway in the production of *London Assurance* by the Jersey City Athletic Club on Oct. 27 and 28.

The Power of Woman, dramatized by Madame Neuville from a story by T. W. Henshaw, is winning favor on a New England tour. It adds to an interesting story special scenery of an old mill, a box set of a railroad ticket office transferred to a scene revealing a locomotive, and a scaffold scene. Augustin Neuville is manager.

Katie Emmett in Killarney seems to have caught the fancy of the Pacific coast. She is playing to big business, and Andrew Mack shares the honors with her.

The Coghlans are doing a phenomenal business in the South. They opened the Academy of Music, New Orleans, now under the management of Jefferson, Klaw and Erlanger, last Sunday evening. Jack Sanford is acting manager with the Coghlans.

Owing to the disbandment of the O'Dowd's Neighbors company, the new Ninth Street Opera House, Kansas City, Mo., was closed last week.

The Oath, a sensational drama, will be produced at Baltimore on Nov. 15.

A new opera house at South Manchester, Conn., will open on Nov. 2 with *The Veteran Detective*.

Violet Mascotte will go out again this season under the management of B. Forbes, of Cuba, N. Y. The tour will begin on Feb. 5 at the Lyceum Theatre, Philadelphia.

Helen Vane has joined Alvin Jodin's company in Chicago.

Jessie Sutton (Queen, Lydia Pearce and Johnie Williams left C. Stewart's A Wicked City company in Philadelphia last week.

Frederick Klages will tour *The Dark Side of a Great City*, opening at the Lyceum Theatre, Brooklyn, next week.

Darkest Russia made another pronounced hit at Columbus, O., where it played at the Henrietta Theatre.

Litt and Davis have engaged William Courtleigh to play *Frank Layton*, the heroic lead in *In Old Kentucky*, which will open at the Academy of Music on Oct. 25 for a run.

For *The Veteran Detective* company these engagements have been made: Libby Moore, Pauline Warham, May Mortimer, Belle Stanley, E. B. Foster, A. C. Henderson, Thomas N. Marney, Herbert Chesley, W. B. Claston, Edward Wiebe, David Whitley, and Jerome Vermilye. Harry Bernard is advance agent, and J. M. Whiston business manager.



Above is a picture of Anna O'Keefe, who has won distinction in comic opera. For several seasons Miss O'Keefe has been a member of the De Wolf Hopper Opera company, from which she recently retired. She will soon make her debut in regular dramatic work, having been engaged for an important production.

Henry Irving—presumably at the close of his San Francisco engagement—cabled this to J. L. Toole: "Toole, Grand Theatre, Derby, England.—Have beaten previous record of anyone in America. Love.—Henry."

Mme. de Shelde furnished the excellent costumes used in *The Cornetier*.

The Leigh Sisters have been kindly released from a two years' contract by Charles A. Loder, in view of their contemplated trip to Berlin.

One of the best features of *The Golden Wedding* is the travesty sketch introduced by Walter Vanderlip and Elsie Adair. Miss Adair also in this performance executes her noted "back fire."

F. Gordon Meade has been engaged as master of ceremonies at the Hamilton Hotel, Bermuda, and will sail for that point early in December.

Ed. R. Salter, manager of Ole Olson and Lotie Williams, writes that business is good in week stands. He has a novelty in Ole Olson in Major James Doyle, a midget comedian, twenty-eight years old, and thirty six inches in height. He plays Ole Olson, brother of Ole Olson, and has made a hit. It has been decided not to star Lotie Williams in her new play until next season.

Valerie Bergiere has won favorable notice for her leading work in *The Journalists*, a new play produced recently in Wisconsin.

Manager W. S. Reeves, of Hands Across the Sea, has engaged Robert Paton Gibbs to play the part of Jean de Lassac through the New England circuit. Mr. Gibbs made a hit in this part during the season of 1889-90. His engagement began in New York last night. Manager Reeves has otherwise strengthened his cast, and says he now has as strong a company as any melodrama on the road.

Adelaide Crawford, of the Alha Heywood company, has just inherited quite a sum of money, and has also received over \$1,000 of back pension money. Mr. Heywood says that some of his company become heirs and heiresses every season, and he wonders when his turn will come. Mr. Heywood, however, reports good business with Edgewood Folks. Genevieve Story, who revised this play, was called upon short notice recently to fill Miss Crawford's place as Annie Dillway. She made an instantaneous hit both in the part and in her specialty, and will remain in the cast.

Frank E. Tracy, who has joined Sade Hason's company as advance representative, writes that in the recent attachment proceedings at Chicago instituted by Waldorf Phillips, for an alleged debt, for services rendered, the court decided in Miss Hason's favor, the claim appearing to be unjust and out of reason. Mr. Tracy adds that Miss Hason's business has been big everywhere.

Little Katie Browne, the clever child actress, who was last season with Frank Mayo's Darcy Crockett company, is at Mount St. Joseph Academy, Dubuque, Ia., where she has been sent by her mother, Virginia Richmond (Mrs. James H. Browne) to be educated, music being her special study.

Harry Williams writes to *The Mirror* from San Francisco as to the loss of the Waifs of New York company in the Farnam Street Theatre, Omaha. Nothing belonging to the company was saved except the fire engine used in the play, and this happened to be outside at the time. Mr. Williams' loss will be about \$6,000, on which there was an insurance of \$1,000. The loss to the members of the company will be about \$4,000 more. Mr. Williams got up new scenery at once, and the piece reopened on Oct. 5 at Lincoln, Neb., and will fill all its following dates. Mr. Williams proposes to give a benefit in Omaha if arrangements can be made, for the families of firemen injured at the fire.

The best book to teach you all about elocution, reading, oratory, stage effect, and acting is entitled "The Heart of Art," written by the eminent authority, G. Suedde Lewis, and endorsed by leading artists and critics. For particulars write to The Heart of Art Publishing Company, 136 Liberty Street, New York. First subscription edition sold in ten weeks.



Edward A. Paulton writes that he has returned from a business visit to London, after an absence of four months. "During that time," says Mr. Paulton, "I have completed, with the collaboration of my father, Harry Paulton, several plays, which are to be produced in the near future. A syndicate will produce our comedy entitled, *A Bad Lot*, at the Strand Theatre, London, when the present attraction leaves. Our farce, *The Flams*, specially constructed for Messrs. Evans and Dacey, was finished during their stay in London. Among other novelties, is a play of

23 If you want to purchase playbooks, photographs or popular songs, read announce-

CHARLES LEONARD FLETCHER: "I have taken an office in the Gilsey House. That is a block from H. C. Miner's School of Acting at the Fifth Avenue Theatre, of which I

THE USHER.



The exercises memorial of Edwin Booth on Nov. 13 will be worthy of the great actor's fame. Eulogies will be spoken and poems read, and the occasion will enable the profession to testify its love for the dead leader.

The music hall connected with the Madison Square Garden has been taken for the meeting. Cards of admission will be issued to actors by the committee placed in charge by the directors of The Players. I do not think that the hall selected will hold all the members of the profession and all the friends of Mr. Booth who will wish to honor his memory.

The date chosen is appropriately the anniversary of the tragedian's birthday.

In this connection I wish to say that *The Mission's* proposal to erect a statue of Edwin Booth in Central Park has been neither forgotten nor neglected.

During the past three months a committee, representative of the stage and the kindred arts has been formed. At the proper time this committee will meet and take the necessary action preliminary to raising the large subscription required for the statue.

For the present, it is enough to say that the plan has met with enthusiastic approval from all the prominent men whose active personal cooperation has been asked, and the work will be in hands worthy and able to carry it to successful completion.

As a novelty the *Herald's* present method of noticing new plays possesses some interest.

The plan of synthesizing each act of a play and briefly describing the acting does not commend itself especially.

Anything like a symmetrical or a well-balanced criticism is rendered impossible by such a form.

It may be that the *Herald* has adopted the snapshot system in order to be colorless, serious criticism never having been its strong point, except sporadically.

Business is so discouragingly bad in the one-eighty stands that theatre managers are in many cases urging companies booked with them to cancel.

They reason that in the present circumstances there is no profit either for the attraction or the house, and that there is the risk of almost certain loss for the former.

Although the stringency is felt in nearly all communities, it is felt most, of course, in the manufacturing towns, where local industries are paralyzed.

On the New England circuit the greatest distress seems to exist. I know of several strong and expensive organizations that have not played there to an average of one hundred dollars a performance during the past three or four weeks.

In New York and Chicago, on the contrary, attractions of the better class are enjoying great prosperity. That is owing, no doubt, to the crowds of strangers in these cities.

The prolongation of the financial distress is due unquestionably to the criminal delay of the Senate in passing the silver repeal bill.

That that legislation will do more than anything else to restore confidence was fore-shadowed when the House took decisive action some time ago. Immediately following that came a buoyant feeling which was shared by all classes and which instantly caused general business to improve throughout the country. But that clearly appreciable advantage has been lost again through the cowardly policy of the Senate.

The course of the Senate has shown a contemptuous disregard for the will of the people and is subversive of the cause of popular government.

With the whole nation crying out for relief, with every reason to expedite repeal, the members of the upper house have coolly ignored their sworn duty and have wasted weeks of precious time in endless talk.

It is for this that the theatrical business, like every other interest, is still suffering.

A. M. Palmer has closed an important deal with Al. Hayman, whereby at the close of its Chicago engagement the Palmer stock company will go to San Francisco and re-

main there for several months at the Baldwin Theatre. It will produce a number of new plays and the engagement will be practically a season in itself.

It was originally intended that the stock company should come into New York at the Garden Theatre in January, following Mr. Willard's engagement, but the San Francisco scheme offered a larger pecuniary promise and, therefore, the change was decided upon.

At the Garden in place of the stock company the London success, *Morocco Bound*, which E. E. Rice will stage in his own original way. The stock company will not be seen in New York, in any event, until the Spring.

"Sympathy" sends through *The Mission* the sum of two dollars for the Brunswick, Ga., sufferers. "It is not much," the writer says. "I am 'broke' myself, but it will start the ball rolling."

Professor Lincoln's class in dramatic criticism, which is composed of a select circle of cultured New Yorkers, will be revived this season.

A new feature of the class will be the discussion and analysis of several manuscript plays which prominent dramatists will read at the meetings. In this way the members will have an opportunity to pass judgment on some important works previously to their being acted in public. The criticism of current plays will receive attention, as hitherto.

Professor Lincoln is doing admirable work in behalf of dramatic art.

The complaint of the serious-minded manager is that the public is ignorant of what constitutes good plays and good acting and for that reason ambitious efforts are risky.

If there be any truth in this claim, Professor Lincoln's class should command manager's respect, for its tendency is to make the thorny path of art easier.

When he plays *Shylock* at Herrmann's Mr. Mansfield will introduce some rather startling innovations.

Besides the interpolation of a ballet he will present new "business" that is likely to make the conservative playgoer wince.

Whatever may be the artistic result of this essay, Mr. Mansfield is pretty certain to give the critics plenty to write about. He has a peculiar gift in that direction.

Strange to say, until quite recently, the ticket speculator was comparatively unknown in Chicago. Tempted by the World's Fair crowds he has made his appearance there however, and he seems to be thriving.

The *Chicago Times* says that speculators have opened offices all around the entrance to the Auditorium, and they are doing a land office business in America tickets. They monopolize the best seats for that immensely successful spectacle.

The ticket speculator evil has been reduced to small proportions in New York owing to the traffic having been placed under police regulations. But in the Windy City, where everything is "wide open," the nuisance has flourished uninterruptedly since the start.

The receipts of 1892 at Palmer's are averaging \$7,500 a week; of Charley's Aunt at the Standard more than \$6,000, and of A Temperance Town at the Madison Square \$4,500. Not bad for bad times.

The Mission's Supply Department evidently fills one of those long-felt wants that are mentioned sometimes.

The number of inquiries and orders that are received daily by this department from all parts of the country is astonishing.

It is perfectly clear that a bureau like this has a large and legitimate field, and that its establishment is a great convenience for hundreds of persons living at a distance from New York.

The Supply Department's facilities have been increased in order to transact the rapid growth of its business, and in this respect it will continue to keep pace with the demand.

It may interest San Franciscans to know that a new circuit is being formed to operate in opposition to the Hayman circuit.

The new "combine," if it is carried through, will have first-class houses in every theatrically important city and town from Chicago to the Coast, and it will control a large and handsome theatre, centrally situated, in Frisco.

The plan is to handle only the best attractions, and to play them on terms decidedly better than those now in force.

It will be interesting to see whether this effort succeeds. If it does it will meet with a happier outcome than others that have been projected in the same direction.

Joseph Arthur, I hear, considers that the criticisms of his new play, *The Corncracker*, were unjustly severe. They were unanimous, at all events.

In the cases of both *The Still Alarm* and *Blue Jeans*, if I remember rightly, the newspapers cordially and unstintingly acknow-

ledged their popular merits, and praised Mr. Arthur's ingenuity and cleverness.

No doubt Mr. Arthur believes in *The Corncracker*. If he didn't he would not have produced it in elaborate fashion. But authors are not always the best judges of their own work.

Failure to win critical approval sometimes has been the lot of every dramatist who has produced a number of plays. In Mr. Arthur's experience the proportion of successes to failures has been two to one, which is more than can be said of Sardou, Boucicault, and various other dramatists to whom Mr. Arthur, I am sure, would modestly doff his hat.

I have not seen *The Corncracker* yet, but I do not think there is the slightest prejudice against Mr. Arthur or his work in critical circles, and if the author be wise, he will take his medicine philosophically, content if the paying public regards his new production from another standpoint altogether.

JACOB LEDEBER ENDS HIS.

A very remarkable proceeding is reported to *The Mission* by S. M. Jacobi, the artist, who came to this country from England some time ago and settled in New York.

Mr. Jacobi says that he had arranged to design lithographic work for Canary and Lederer, to be used for their Casino production. On Monday of last week, in order to learn who would become responsible for his work, upon which he had already expended considerable money, he visited the office of George W. Lederer in the American Theatrical Exchange.

Mr. Lederer, he said, had exacted from him surerries as to the performance of the work, and when he asked the manager for like consideration on his part, Mr. Lederer declined to furnish any guarantee that the bill would be paid. This naturally exercised Mr. Jacobi, who denounced Mr. Lederer as a scoundrel, and started to leave the office.

When Mr. Jacobi reached an outer office he found in waiting a policeman, who, without warrant or explanation, escorted him to the Thirtieth Street Police station. Here, Mr. Jacobi says, after a whispered consultation between Mr. Lederer, who had preceded him, and the officer in charge, Mr. Jacobi was locked in a cell. It was late in the afternoon. The prisoner could not at that hour secure the services of a lawyer. He sent out for friends, and after several hours had elapsed was released on their surety.

On Tuesday morning Mr. Jacobi was arraigned before Judge Koch, who, as Mrs. Jacobi says, refused to hear any explanation from him, and committed him in default of bail. In the afternoon Mr. Jacobi furnished bail, and was released from custody, with an apology from Judge Koch for the latter's failure to at first listen to Mr. Jacobi's side of the case.

Mr. Jacobi contemplates legal proceedings for false imprisonment. Certainly, in the circumstances, the policeman was clearly wrong in arresting him, and the station officer in holding him.

George W. Lederer expresses himself as follows in this connection:

"Jacobi was sent to me. I told him to submit two sketches for the Lillian Russell company, and that if they were satisfactory I might give him work to do. He submitted a sketch. Charles Alfred Byrne didn't like it; neither did I. I told Jacobi so. Then he became pugnacious and insulting."

"I ordered him out of my office. He went that day; there were several men in the office—but he returned and found me alone. I told him that his work didn't suit me, and that I wouldn't do any business with him. He used foul language. I ordered him out. He refused to go. In half an hour I got an officer. I directed the officer to lock up Jacobi. I appeared at Jefferson Market. They put Jacobi under \$500 bonds to keep the peace. The sketch for a lithograph which he made might have done for a female minstrel show. He understood that the sketches were to be subject to my approval."

GOODWIN AT TABLE.

Howard Paul is writing in the *Sunday Advertiser* a series of articles, "Dining with Celebrities," that overflow with anecdote.

He gave an account the other day of a dinner at the Plaza Hotel with Nat Goodwin, at which Augustus Thomas, the author of *In Mizoura*, Sydney Rosenfeld, and others assisted.

After a graphic description of the feast, in which terrapin and reed birds played important parts, Mr. Paul concludes his amusing sketch as follows:

"It was now time for Nat to drive to the theatre. He bade us adieu, offered us a private box to see him act at the Fifth Avenue if we cared to attend, and the last good thing he fired off as he quit the vestibule was his estimate of a certain polite man whose good nature we had all been praising."

"I like Mr. — exceedingly, for he is a man who listens with interest to things he knows all about when they are told him by a person who knows nothing about them."

"Take him all around Nat is an engaging individuality, and I made a note of his definition of wit, which is worth inscribing here:

"Wit is the power to say what everybody would have said if they had happened to think of it. It is the Runaway knock at Laughter's door."

"It would be a precious privilege to dine once a week with Goodwin. He is as amusing at table as he is on the stage, and that can be truly said of few actors."

There is a war, in which flying paste figures, between the bill-posters for the regular theatres and the bill-posters for the World's Fair variety places, in Chicago. Several men are regularly employed to guard bill-boards of the rivals.

PROFESSIONAL DOINGS.

When the foreign theatrical tide set tow-



ard these shores during the summer, it was announced that Mrs. Langtry whose picture herewith appears, would return to this country for a tour. Mrs. Langtry abandoned this plan, but there is now in these waters a luxurious reminder of this actress in the shape of her yacht, *The White Lady*, which is in temporary possession of Ogden Goelet.

The yacht has been among the yachting fleet that followed the international races.

The William Clifton referred to last week by *The Mission* as engaged for the Louise Hamilton company, is not William F. Clifton, formerly with Daniel Frohman's *The Wife* company.

The Southern tour of the Tavery Grand English Opera company has been rearranged. Fred. Grant Tell, formerly of the Boston Museum, and now retired from the stage, has arrived in New York for the winter.

Stuart Robson will play at Abbey's new theatre in April, 1894.

Rose and Charles Coghlan, Dixey, Robert Graham, George Wilson, Effie Ellsler, A. Straight Tip, The Baker Opera company, John T. Sullivan, The Craigen-Paulding company, The Prodigal Father, and the Baker Opera company are playing this week over Jefferson, Klaw and Erlanger's Southern circuit.

Hymon Schnitzer has sued Rudolf and Aaron Aronson and A. Raymond and company to recover \$1,500 on a note endorsed by the defendants.

Shore Acres, James A. Herne's domestic play, with the author in the leading part, will be produced at the Fifth Avenue on Oct. 30.

It is said that after deducting store and office rentals, the rent of Abbey's new theatre at Broadway and Thirty eighth Street will be more than \$70,000 a year.

In a suit by Hattie Emerson, an actress, against William C. Anderson, a manager, for salary Justice McKean has dismissed the complaint. The defendant had closed season, and the suit was for lost time, but the judge decided that the manager's contract with the plaintiff permitted him to terminate the season at any time upon two weeks' notice.

Harry Ulmer Tibbens and Alice Bertha Houck, who were married on July 23, 1892, at the Presbyterian parsonage, Ebensburg, were "at home" on Sunday last at No. 11 Napoleon Street, Johnstown, Pa.

Francis J. O'Neill, a Washington newspaper man, has joined Charles Frohman's forces as business manager of Liberty Hall.

Lansing Rowan has made a hit as Mrs. Horton in *Dr. Bill*. Her gowns are spoken of as remarkably novel in design and striking in effect.

Robert Jenkins and Marie Leicester have joined the Gilbert Opera company.

Gilbert Clayton, at one time a member of Francis Wilson's company, has signed with Lillian Russell.

W. J. Sands has left Daniel Frohman after an engagement of three years.

May Towle, the prima donna soprano, will begin an engagement next Monday at Keith's Bijou Theatre, in Philadelphia. Subsequently she will sing at Keith's continuous performance at the Union Square Theatre. During the past Summer Miss Towle proved such a favorite at Proctor's that her engagement was renewed for six consecutive weeks. She is a pupil of John O'Neill, of the New England Conservatory, in Boston.

Madame Herrmann will perform the serpentine dance for the first time at Alhambra's Grand Opera House, Washington, on Thursday night. She has procured four very elaborate dresses for the dance. Two of them—the butterfly and snake dresses—have been painted by a well-known artist who received a very large price for the work. It is believed by many of Madame Herrmann's friends that she will eclipse Lois Fuller in the serpentine.

Fred. Lyster has more work than he is able to do. At present he is busy translating the French and Italian librettos into English for the Abbey-Gran opera season and the Coquelicot-Hading engagements.

During a performance at the Academy of Music, Saginaw, Mich., on Oct. 2, George H. Emerick, author of *Finnegan's Ball*, received from friends an elegant gold and pearl writing set.

Harry Crandall's *A Busy Day* is reported to be doing a good business.

At the Parkhurst, London, simultaneously with its Philadelphia production, *McDonough* and *De Koven's opera*, *The Algerian*, was produced for purposes of English copyright.

Bessie Bonehill says she is delighted with the manner in which she and her company have been received in Plymouth.

Frederick Warde and Louis James, having closed a successful season in Brooklyn, will now play through New Jersey, Pennsylvania and Ohio.

Minne Jarboe has made a pronounced success as Eily O'Neil in *Killarney* and the Rhine. Miss Jarboe was the favorite ingénue of Baltimore's amateur dramatic club.

In the November number of *Frank Leslie's Monthly* Arthur Hornblow has an interesting article entitled "How a Play is Produced," which tells the uninitiated what work is done preliminary to the performance of a new work. The article is copiously illustrated.

SPECIAL NOTICE.

Larry H. Reid's connection with THE NEW YORK DRAMATIC MIRROR, as special advertising editor, ceased on Saturday, Oct. 18. Managers, actors, correspondents and others are notified that he is no longer authorized to represent this journal in any capacity.

SELLING OTHERS' PLAYS.

Joseph Arthur recently forwarded to THE MIRROR a circular that had come into his hands offering for sale copies of many plays which are private property. The list of plays in the circular numbered about 150, very few of which are negotiable, as their rights are held by individuals.

The circular was signed by J. C. Norton, who gave his address as Room 21, No. 204 St. James Street, Montreal, Can., and in a note this person offered "a liberal reduction if you take a number at once." The standard price listed for a play was five dollars.

The list included All the Comforts of Home, Alabama, A Night Off, The Bailiff's Daughter, Blue Jeans, A Bunch of Keys, The County Fair, Caprice, Davy Crockett, Esmeralda, Hazel Kirke, Held by the Enemy, Jane, The Henrietta, Joshua Whitcomb, and many other plays in which the rights are well known. It seemed to be a bold attempt by a rascal to encourage unprincipled managers to piracy.

THE MIRROR at once instructed a representative in Montreal to investigate. J. C. Norton, Room 21, No. 204 St. James Street, in that city. This Mr. Norton representative found that no person by that name was known as the occupant of the room given, but that it was occupied by A. C. Dorner, a teacher of freehand drawing, and thought to have once been an actor and advance agent.

DE VALENCIA INSTITUTE.

A school for young ladies and children that recommends itself peculiarly to professional parents is the well-known De Valencia Institute, situated at 19 East One Hundred and twenty-fourth Street in this city. A number of actors' children have been educated by this institution, and Madame de Valencia refers not only to many of the leading citizens of the metropolis, but to the parents and relatives of these children. The Institute was organized in 1864. Its educational methods are of the most approved order, while the school also affords the atmosphere of a refined home. Special attention is given to deportment. It is delightfully situated in the pleasantest, quietest and most healthful part of the city. The plan of study embraces both preparatory and collegiate courses, French, music, drawing and painting, and other accomplishments are taught thoroughly. The annual term begins on the second Wednesday in September and closes on the third Wednesday in June. Scholars may enter at any time during the session, however, and such scholars are charged only from the time of entering to the end of the school-year. Both boarding and day scholars are admitted. Among the patrons of the school are Lillian Russell, Mrs. E. L. Fernandez, May Wilkes, Jacques Kruger, John C. Buckstone and Alexander Fisher.

MIRROR CALLERS.

Among those that called at the Mirror office last week were the following: Denman Thompson, Elisabeth Marbury, James O'Neill, W. F. Connor, Dorothy Daffron, W. H. Chisholm, Edward E. Kiddle, C. J. Burbridge, A. C. Henderson, J. P. Keefe, Effie Seymour, Hans Robert, Sylvia Denton, Wallace Bruce, Irene Leslie, W. D. Hanbury, Cecile Van Doren, Lillian Melbourne, Homer Granville, Charles T. Parr, Leonore Snyder, Guy Nichols, Bartly Cushing, Mrs. Walter Eyttinge, Louise Bonfield, Julian Greer, Mrs. Fred Melville, Robert Broderick, P. H. Brabes, Walter C. Bellows, Frank I. Frayne, Charles Klein, Ada Dyas, W. S. Seeskind, Laura Burt, Marie Steers, James M. Martin, Kathryn Dana, Laura J. Russell, D. S. Vernon, J. C. Kline, Percy Lorraine, Martha Rudesill, W. S. Belknap, G. W. Knowles, Frank Colman, Stella Chase Ainsworth, H. N. Farron, W. S. Moore, J. K. Adams, Caroline Hamilton, Fanny Cohen, Jessie Jerome, C. T. Dacey, John C. Rice, W. H. Vanderlip, Ellen Burg, Henry Pierson, A. W. F. MacCollin, Grace Ogden, Cyril Scott, A. O. Seamon, and Arthur Forrest.

MR. FLETCHER AS BEAU BRUMMELL.

Charles Leonard Fletcher will produce Blanchard Jerrold's Beau Brummell at the Fifth Avenue Theatre on Thursday afternoon. He will appear in the title role. In many instances the play is not unlike Mr. Mansfield's version, but according to Mr. Fletcher's claim, it is historically correct while Mansfield's is not. There is no love plot in the play. It is a historical fact that the Beau was never in love, and was a hater of the fair sex.

Mr. Fletcher will be supported by a cast of students of H. C. Miner's Fifth Avenue Theatre School of Acting, of which he is the Director. Among them are: Arthur Atkins, Memahon Dwyer, Edgar Ailyn, Fred De-fond, Melville Jerome, Frank Lyle, Stephen Harvey, Alexander Drayton, Philip Hand, Lillian M. Darke, Gussie Gondran, Frances Brooke, Emile Simson and Rose Van Stein.

CARLETON GOODWIN BOBSON.

"I am putting the finishing touches on my play for Charles Frohman," said Henry Guy Carleton to a Mirror reporter. "My play for Tim Murphy is practically complete."

"I have just signed contracts with Nat C. Goodwin for a successor to A Gilded Fool, to be delivered on or before Oct. 1, 1894."

"W. R. Hayden has the next call on my time for a play for Stuart Robson."

Mr. Goodwin, it is said, made \$24,000 out of The Gilded Fool last season.

OBITUARY.

Annie Deland Finegan died last Tuesday at 73 West Twelfth Street, of Bright's disease, from which she had long suffered, aged fifty-five years. The deceased was known by her maiden name on the stage, and was well known to theatrepatrons of twenty-five years ago when she was a member of Wallack's stock company. She was also for years a member of Daly's company and undertook a starring tour in Leah the Forsaken. She was one of the executors of the will of John Brougham, who bequeathed to her his property. Of late years the deceased had appeared on the stage occasionally, her last engagement being with The Irish Statesman, last season. A sister residing at Atlanta, Ga., came to this city to direct the funeral arrangements. The funeral was held on Thursday, the Rev. Father Gleason officiating, and interment was in St. Raymond's Cemetery, where the son of the deceased was buried. The services were attended by several of the older members of the profession.

David Belasco, better known to the theatrical world as David James, died in London on Oct. 2 from a liver complaint. He was born in 1839, and took to the stage at an early age among the supernumeraries. He first undertook regular stage work in the provinces, but eventually won note in London. He was most famous as Peckyn Middlewick in Our Boys, which he originated in 1870. He was long a favorite in burlesque at the Strand Theatre. After eleven years at the Vaudeville he joined the Bancrofts at the Haymarket. In 1885 he undertook the management of the Opera Comique. Next year he was at the Criterion. He was a great Zekiel Humespin in The Hair-at-Law, and he made a remarkable hit as Blueskin in Little Jack Sheppard. As John Day in Wild Oats he was incomparable, and his Simon Ingot in David Garrick was highly praised. This comedian's best effects were obtained because of his sad and woe-begone visage and a melancholy tone of voice. The deceased leaves a son, David James, who is an actor and humorist. David Belasco, the American playwright, is a relative.

David L. Carpenter, Philadelphia's long-noted dancing master, teacher of gesture and deportment, died recently. He was a remarkable man. Beginning life as a blacksmith, he turned to dancing and its accompaniments, and during his life taught the children of the best Quaker City families from generation to generation. He was a Chesterfield in conduct and always correct in dress and habit. He was ballet master at the Walnut Street Theatre for many years and could boast of having had the celebrated Fanny Ellsler for a partner, so that the theatrical profession was also familiar to him. One of his lines was the performance of fancy dances between the acts at theatres, for which his name was regularly billed as an important part of the entertainments. Fancy dances were something of a specialty in his instruction; also such as the cachucha and varsoviene. As each became the vogue they were adopted by him, and he was the originator of several quadrilles, notably the polka quadrille, now danced by everyone. He was also the first to introduce the polka in this country.

The wife of White Bull, a chief of the Iniquus tribe of Indians, traveling with Boyden's Wild West Show, was killed at the fair grounds at Berwick, Pa., last Thursday morning. She was known as White Rose. She was taking part in a race, when her horse, while moving rapidly, swerved from his course to go through one of the openings in the railing around the course. She checked the animal too suddenly, and losing her balance was hurled against a post, receiving injuries from which she died within an hour without showing consciousness. The deceased was for three seasons with the Daniel Boone show, and for two seasons had been with the Boyden attraction. She was a skilful rider, and a woman extremely well thought of. The residents of Berwick at once took upon themselves the work of paying for the funeral, and for transportation of the remains to Montreal, where the deceased resided.

At the residence of George K. Fortescue, in Wintrop, Mass., on Tuesday, Mrs. Frank Rea, a well-known actress and god-mother of Viola Fortescue, died, aged sixty-eight. The deceased passed a most eventful stage life. She played in many lands and supported many noted stars. She passed most of her life on the Pacific coast, where, in connection with her husband, Frank Rea, in the early California days, she appeared in Shakespearean roles. She was a great favorite at Mrs. John Wood's Theatre during the seasons of 1863-65. She last played with James A. Herne, originating character parts in Drifting Apart and Hearts of Oak. Since her retirement she had made her home with the Fortescue family. The remains were brought to New York on Wednesday, and the funeral held from the Little Church Around the Corner.

George O'Brien, of Philadelphia, an actor and tenor singer in Arthur Lloyd's Comedy company playing Our Party, hanged himself in his room at the American House, Albany, just before the beginning of the performance at the Leland Opera House on last Wednesday evening. O'Brien used the fire-escape rope, which he tied to the top of the bedstead, and strangled himself. The deceased had been with Mr. Lloyd's company about seven weeks. The death of his mother about two weeks ago led him to despondency, and he drank heavily. He was about forty years old, and had been on the stage twenty years. Manager Souther, of Albany, arranged for the funeral, the expenses of which were paid by the Actors' Fund, after a telegram from the sister of the deceased in Philadelphia had brought no response.

Mrs. Edith Elizabeth Haughman died in Charlotte, Mich., recently, a few hours after the birth of a son. The deceased was born

in Philadelphia, Pa., in 1857, and went on the stage at an early age. Her husband, Charles E. Haughman, was the leader of the orchestra in the company with which she had recently appeared. Mrs. Haughman's family name was Smith, but her stage name was Barton, her brother and two sisters also being on the stage under that name. The deceased had been engaged with the Hanlons, with the Bennett and Moulton Opera company, and other organizations. Her last performance was with Nelson's company in Memphis, Tenn.

Mrs. Charles E. Haughman, wife of the manager of Houck's Opera House at Charlotte, Mich., died recently. She was known on the stage as Edith Barton, and was connected at various times with Daly's stock company, the Hanlon-Lees, and the Bennett-Moulton Opera company. She was an actress and singer of twelve years standing. Her last engagement was as prima donna of the Nelson Opera company.

Miles Parker died on October 3 at Memphis, Tenn. Mr. Parker was for six years a member of the Carleton Opera company, and was recently a member of the Lydia Veamans-Titus company.

Mrs. Susan Clarke, mother of Annie M. Clarke, actress, died at her home in the Hotel Howland, Boston, on October 5, aged seventy-seven.

On October 4 Mrs. Rebecca G. Frankan, the wife of Joseph Frankan, the well-known actor, died of cancer.

COMIC.

Henry Pierson says Hands Across the Sea is the banner attraction of New England. It played to standing room only in New Haven and other cities.

I. Alexander Brown says: "I am constantly writing professionals now engaged and playing to remain where they are, as there is absolutely nothing for them in the city."

A recent peculiar list of professionals alleged to be "at liberty" included, among others, the name of Gus Poley, a member of the Jarbeau company, who has not been disengaged in six years.

Charles Benton, of Proctor's, says he has wired the leather-lunged Senator Allen, of Nebraska, offering him \$500 per day to teach Mr. Benton's parrots to say "After breakfast go to Proctor's."

Wilfred Clarke, having severed his connection with Beaumont Smith, has engaged Martha Ford as leading lady, and Dudley Wilshaw as leading man. Mr. Wilshaw, who will fill Mr. Smith's parts, was Edward Compton's leading man in England for over four years. Mr. Clarke reports good business. In Hagerstown on Oct. 11 and 12 the S. R. O. sign was in demand. He will fill all his dates.

Frederic Bryton's daughter, F. Pearl Bryton, has gone to Warren, Ill., to take the position of music teacher in an academy. Miss Bryton is a musician of unusual ability.

Manager Sloane, of the People's Theatre, Brooklyn, denies the statement that Laurent Howard sold an interest in that house to a third party. Mr. Sloane says he took Mr. Howard as a partner on condition that Mr. Howard pay a certain sum within a specified time, and that, failing to make the agreement good, Mr. Howard retired.

Marion P. Clifton rejoined Under the City Lamps this week to play the part she originated in that piece last April.

Sam B. Villa, manager of Agnes Wallace-Villa writes to THE MIRROR: "Hard times is the cry throughout the profession, but 'showed to death' is the principal reason for bad business. Poor Jervis, for instance, plays three and four attractions a week, and business is correspondingly bad."

Mason Mitchell is on his way to San Francisco, whence he will sail to Samoa and other of the South Sea Islands. The trip is partly for business. Mr. Mitchell expects to return in May next.

Shore Acres, James A. Herne's successful play, will be seen for the first time in New York at the Fifth Avenue Theatre on Oct. 30.

Harry W. Reichhold is to manage the Soo Opera House at Sault Ste. Marie, Mich., this season.

Edwin Milton Koyle's play of Friends met with an enthusiastic reception at Butte, Montana, during the first week in October.

Alexander Salvini will play a metropolitan engagement at the Star on Nov. 27. His new play, The Son of Porthos, is underlined for production during this engagement.

The production of Orlaf will take place at Niblo's on Nov. 6. Minnie Seligman has been engaged by the Rosenfelds to play the part of Thora. C. B. Hanford will play the King. The cast also includes Gilmore Scott, Earl Dunbar and Louis Hendricks.

Edward J. Abrams, manager of The Danger Signal, has composed a popular gasette called "The Gnome's Dance." The piece is melodious throughout. Mr. Abrams is also the composer of the "Rosabel" waltzes and the "Nephthos" gasette.

The Altar Dramatic Club, of Providence, R. I., an organization made up of local amateurs, gave its initial performance of the season in Altair Hall on Oct. 6, when they presented the two-act comedy entitled Second Floor Spoonsydyke, and the work of the members of the cast showed a marked improvement over their previous efforts. Hand Phillips as Dodo McLaren, leading lady at the Melpomene, was seen at her best, and her singing was loudly applauded. She has a remarkably sweet voice, and of high range. Every member of the cast was good, and the characters were taken as follows: Artie Bruce, H. H. Thomas; Bigler Jimpton, A. J. Stamp; Col. Thomas Quincy Gusty, I. A. Shippel; Tyrone Herbert, W. D. Wilson; Julia, E. A. Mowry; Tonia Gusty, Grace Shaw; Dodo McLaren, Hand Phillips, and Sarah, Mrs. Langford.

PRELIMINARY ANNOUNCEMENT!

THE CHRISTMAS MIRROR

FOR 1893

Will be Published Dec. 2.

Preparations for the forthcoming number have been in progress for several months.

The work is sufficiently advanced to warrant the promise of an extraordinary publication.

It will be particularly strong in literary features, which will delightfully reveal the sentiment and the wit, the philosophy and the humor, the poetry and the variety of theatrical life.

A large corps of well-known illustrators have been retained to make this number "a thing of beauty and a joy forever." In point of artistic excellence the pictorial department will be unprecedented this year.

The cover, which will be produced in many colors, has been designed by the celebrated artist, Mr. W. Granville Smith, whose drawings for the leading periodicals and magazines have brought him into great prominence. The idea embodied in Mr. Smith's fine water color is both appropriate and charming.

This year's number will be larger than last year's, and will contain a good deal more reading matter.

The edition will be double that of 1892.

Advertisements and Portraits for the CHRISTMAS MIRROR should be ordered NOW.

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Full Page	\$25.00
Size 8x10	20.00
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Special rates on cover furnished on application.

THE NEW YORK DRAMATIC MIRROR.
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Fourteenth Street—The Cornercracker

Play in four acts by Joseph Arthur. Produced Oct. 28.

David Hockhardt..... William Ingersoll
John Strange..... Walter Edwards
Mel McCargo..... George D. Chaplin
Bill Sparr..... Percy Brooke
Hugham Price..... H. M. Morse
Sam Shady..... Joseph Conyers
Casey.....
Tom Ace..... Wallace Bruce
Guzn.....
Helen Strange..... Judith Herold
Madame Bell..... Eleanor Carey
Maria Nail..... Jennie Goldthwaite
Nancy Nail..... Mattie Earle

Mr. Arthur no doubt knew what he wished to do in *The Cornercracker*. He had provided elaborate and beautiful scenery and a numerous company, with apparently no end of supernumeraries. But the audience at the production last Tuesday night at the Fourteenth Street Theatre probably did not include a dozen persons who could have told a plausible story of the play after it had been represented.

The first act ended with a tar-and-feather scene in which the victim rode a rail as it is understood such victims are forced to do in semi-civilized communities. The second act closed with a pugilistic encounter between the hero and a militant Methodist minister whose daughter the hero wished to marry.

The third act was finished by the fall of an elevator, in which the militant Methodist and the villain were passengers, in an eight-story building; a red-hot conflagration in the elevator shaft supposedly in consequence—though it does not appear why the fall produced the fire—and a panic of occupants upon the stairways.

The chief feature of the last act was a pulpit wrested from a destroyed church by the hero—do-well of the play—he happened to be the lowest comedian—who had been lifted from poverty to great riches by means of a last will and testament found in the detachable head of his father's cane, and who for no apparent reason set the pulpit up in his white and gold parlor behind a screen which was removed in order that the militant Methodist, still showing evidences of serious injury in the elevator, might get up in it "for the last time" and mander before denying his daughter to the hero whom he had knocked out in the second act.

But the daughter tells him that while he was unconscious and near death, the hero submitted his vigorous right arm for the transfusion of blood, and this settles it in favor of the lover.

All the rest—or most of the rest—is chess.

Stay. In addition to the tarring and feathering in the first act, the pugilism of the second act, the elevator horror of the third, and the pulpit of the fourth, there was a fight between the she-villain, who had stolen somebody's child, and a newly-discovered mother, whose child has been stolen. It was even more exciting than the standup in the second act for there were no Marquis of Queensbury rules, there was no referee to cry "foul," and consequently the women pulled hair, bit, scratched and choked each other with great realism until the victor dragged the vanquished through a convenient door and out of sight.

Recapitulation: tar and feathers, pugilism not confined to sex, an elevator horror and a pulpit. What a gamut this runs! Something for everybody.

If Mr. Arthur will take his scenery, if he will add to it his elevator incident that precedes the elevator catastrophe—the funny efforts of a fat man with a hare-lip to intercept the rising car from floor to floor by trying to climb the next pair of stairs, and the next, and the next, and so on, always losing it and growing shorter of wind and longer of expletives as he unavailingly perseveres; if he will retain the incident of the bride nimby climbing the fire escape with the help of her clothing held out of the way by her teeth; if he will preserve the incident of the big thrust battering-ram wise against the laden walnut tree and the consequent shower of nuts; if he will provide a new story for these—or greatly simplify his present story and make the action natural where now it is forced and unnatural—it is possible that he need not banish the tar and feathers, the fights regardless of sex, or even the red fire that follows the fall of the elevator.

Of course, if he should rewrite the play, he would make its action plausible in some respects. It is now highly improbable in most respects. And he would not have half-a-dozen characters, supposed to have diverse minds, talking polysyllabic flapdoodle mixed with crass vulgarity in an astonishing combination, just as though one mind were using half-a-dozen tongues. And he would substitute paths where now he has bathos; sentiment where now he has silliness; sense where now much is meaningless.

As has been suggested, there is much material in *The Cornercracker* for an entirely different play.

It is not that there is a paucity of climaxes in *The Cornercracker*. There is a plethora of it. Mr. Arthur, in fact, may be said to be instinct with dynamic surprise. His theatrical fancy is luxurious, and no one could accuse him of brain fog. He is full of the accidents and incidents that thrill an audience. If he will symmetrize his intermediate proceedings—and no doubt he will—of *The Cornercracker*, its noises and activities may be heard and seen, and applauded and

appreciated, and reheard and newly hailed wherever the compass points.

The company worked manifestly at disadvantage. The most pronounced success was achieved by Jennie Goldthwaite in her comedy scenes with Mr. Morse, who won next honors. Judith Herold has a high-tragedy idea of her part as the clergyman's daughter, and tries to carry it out. Eleanor Carey, as the long-lost mother, put all possible lachrymose effects into her work. Mattie Earle, as Nancy Nail, invested the part with all necessary vulgarity. Messrs. Conyers and Bruce worked earnestly in character. Mr. Chaplin was seemingly as the gin-selling villain, who formerly stole tombstones. Walter Edwards gave what grace he could, and in the fight much vigor, to the clergyman's part. Mr. Ingersoll, who played the hero, is good-looking, with a vast fund of artistic knowledge yet to acquire.

Irving Place Theatre—Die Strohwitwe.

Face in three acts, by Robert Misch and Wilhelm Jacoby.
Hildebrandt..... Moritz Zeisler
Wally..... Hermine Strassmann
Eva..... Elvira Clemens
Käthe Gross..... Anna Braga
Ernest Hilprecht..... Julius Strobl
Hans Meinhard..... Hubert Rensch
Dr. Lavonius..... Joseph Deutsch
Valentin..... M. Eisfeld
Wenzel..... Adolf Link
Frau Sommerlein..... Mathilde Otto
Maus..... Julius Ascher

Der Sechste Sinn.

Face in one act by Gustav von Moser and Robert Misch.
Eugen Herold..... Julius Strassmann
Elsa..... Anna v. Romanowska
Karl Weber..... Julius Strobl
Pepi Schmeiger..... Kathi Thaller
Anna..... Rosa Michaels
Franz..... Herman Korn

There was only a fair-sized audience in attendance at the Irving Place Theatre last evening, although the general excellence of Heinrich Conneid's stock company, together with the amusing features of the two farces performed by them, ought to have drawn a crowded house.

Der Sechste Sinn deals with remarkable intuition of lovely women sometimes known as the sixth sense.

Eugen Herold while caressing Elsa, his better half, uses a term of endearment she has never heard him use before. From his confusion she jumps at the conclusion that he has used the term in making love to some other woman. Then Elsa sets her wits to work to find her rival, and aided by chance, discovers that she is a pretty milliner. It turns out, however, that the milliner has only encouraged Herold's intentions in order to make him purchase a lot of hats, and after Elsa has submitted her lord and master to considerable humiliation, she forgives him, and a reconciliation follows.

Die Strohwitwe is full of humorous complications.

Hildebrandt, a publisher, and somewhat of an old fogey, marries a lively young woman by the name of Wally. His partner, Ernest Hilprecht, is a timid waver, and accordingly requests Wally to ascertain from her step-daughter Eva whether his suit would be received favorably. Hildebrandt, seeing his wife talking confidentially with Hilprecht, infers that his partner is making love to her. An endless series of complications ensues when an old schoolfellow of Hildebrandt's pretends that he has established a detective agency and offers to have the guilty pair shadowed by one of his numerous detectives. After matters have got hopelessly entangled, and several amatory couples have been drawn into the humorous confusion, a general explanation ensues, and all ends joyfully.

Moritz Zeisler was capital as Hildebrandt, and Adolf Link gave an excellent character sketch in the part of Wenzel. Hubert Rensch as Hans Meinhard, Julius Strobl as Hilprecht, and Josef Deutsch as Dr. Lavonius, were also seen to advantage in their respective roles.

Hermine Strassmann proved a delightful comedienne in the character of Wally. Elvira Clemens as Eva, Anna Braga as Käthe, and Mathilde Otto as Frau Sommerlein also distinguished themselves in the humorous scenes that fell to their share.

In the curtain raiser Kathi Thaller made a hit as the pretty milliner. Her Viennese dialect was to the manner born, and was received with shouts of laughter. Julius Strobl was very amusing as Karl Weber.

Julius Strassmann might have extracted more humor from the part of Herold, but was by no means bad in the part. Anna von Romanowska was charmingly intuitive in the role of Elsa.

Herrmann's—A Parisian Romance.

On Tuesday evening of last week Richard Mansfield appeared in *A Parisian Romance* at Herrmann's Theatre. The role of Baron Chevalier brought Mr. Mansfield into prominence as a remarkable character actor when the piece was produced for the first time in this country at the old Union Square Theatre. There is nothing new to say about his acting as the lunatic *rom*. He depicts the character with the same diabolical and materialistic touches as formerly.

The death scene in the third act during the Baron's *petit souper* riveted the attention of the audience on the stage. Otherwise the bursting of an electric light bulb in the chandelier might have started a panic.

Aubrey Boucicault made up to look too dandyified for the manly character of Henri de Targy, but his personation was otherwise commendable. D. H. Harkins was capital as Doctor Chesnel, and Beatrice Cameron was charmingly vivacious as Rosa Guerin. Alberta Gallatin was artistically effective as Marcelle.

The Scarlet Letter.

When Richard Mansfield last season produced *The Scarlet Letter* at Daly's, the Boston noted that the play was a disappointment to the earnest and appreciative reader of the book from which it was made. The subtleties of the story, the peculiar progress of the main characters toward the disaster,

and above all the personality of Dimmesdale, elude stage grasp. It is not a story that can be told by theatrical means.

The Scarlet Letter was performed again at Herrmann's Theatre last Wednesday night by Mr. Mansfield and company. In respect of minor detail and in some of the inferior characterizations the later performance was the better one, although mainly it was, of course, open to the original objections.

Mr. Mansfield still makes Dimmesdale a physical rather than a mental sufferer, and it is impossible to regard his sturdy, robust and stentorian effort as in any way seemly.

Miss Cameron invests the part of Hester Prynne with a quality of sympathetic womanliness, but she does not and cannot give it that self-reliant and nobly defiant air that belongs to it. We can think of her as the ministering angel, but never as the proud figure that alone stood up against the encompassing hate and prejudice of a bigoted community.

Messrs. Forbes, Andrews and Harkins were capable in their respective parts of Roger Chillingworth, Governor Bellingham, and the Rev. John Wilson. Aubrey Boucicault dressed the interpolated character of Hiram Weeks with all the picturesqueness of a buccaneer of the Spanish Main, but in his early scenes his swagger was too pronounced and his hold upon his lines was not tenacious. Mr. Griffith's Master Brockle ran to low comedy, where absolute earnestness would have been more amusing. Alice Leigh as Dame Hartley, was admirable in make-up and action, while perhaps the most natural simulation in the play was that of little Miss Sherwood as Pearl. She is a remarkably clever child.

Prince Karl.

Archibald Clavering Gunther's comedy, *Prince Karl*, was revived by Richard Mansfield at Herrmann's Theatre last night. Mr. Mansfield, of course, appeared in the title role, and he delivered the persiflage that falls to the character of the sham courier with his usual suave and fine manner.

Beatrice Cameron, D. S. Harkins, and Aubrey Boucicault admirably supported Mr. Mansfield.

Park—Uncle Tom's Cabin.

Charles E. Davies has placed his star, Peter Jackson, in pretentious surroundings, and the advent at the Park Theatre last night was witnessed by a large audience, a majority of whom were evidently admirers of the pugilistic.

Jackson is much better as Uncle Tom than could have been expected, although there is no surety that he will legitimately win half as much attention as an actor as he has as a fighter.

"Parson" Davies himself assumes two parts—those of George Harris and the Auctioneer—and in them he displays the ease expected of a man who has been so long before the public.

Joseph B. Chojnski, who incidentally essays the role of George Shelby, meets Jackson in a lively bout which interrupts the play to the pleasure of the audiences which this attraction gathers.

Koster and Rial's—Vanderbilt and Ballet.

Ada Reeve, a character vocalist and dancer, from London, made her American debut at Koster and Rial's last night. She made a hit.

Other debutantes were Mons. and Mme. Del-Mely, eccentric duettists, who were recent favorites at the Olympia, in Paris. They varied the individuality of performers of their class who have been seen here of late.

The ballet Versailles remains a feature at this resort, and the three Marvelles, the Delina Sisters' trio, the Zarnova Family, Evans and Luxmore, Harriett Vernon, Mlle. Lescot, and Maude St. John make up a performance of popular quality.

Tony Pastor's—Variety.

A good audience enjoyed the entertainment at Tony Pastor's last night, where a good company was seen. The Sankey Brothers, contortionists; Little Sable, the serio-comic; Phyllis Allen, the ballad singer; the little Sisters Arlington, who made their first appearance as dancers and made a hit; Billy Carter, the banjo philosopher; the Longmans Sisters, in ballads; Leslie and Curdy, jokers and singers; Cowsey and Clarke, in comedy sketches; Bonnie Thornton, "the little electric gem"; Ward and Lynch, in their comic origination; and Mlle. Marrella, with her educated dogs, made up the bill.

Six—Lottie Collins.

At the Bijou on Monday night Lottie Collins and her "go" Vandeville company amused a large audience. Miss Collins is still popular with the metropolitan theatre-goers, and her numerous specialties were much appreciated. Her company includes the following people, most of whom were very clever in their particular way: Gilbert and Goldie, Marion, Hayes and Marion, the Avon, Corney and Fox, Arville, Severus, Schaeffer and Terry.

Grand Opera House—The Midnight Alarm.

The Midnight Alarm excited a large audience at the Grand Opera House last night, and will evidently enjoy a profitable week. This melodrama has some of the most effective mechanism known to the stage, and the thrilling experiences of the fireman are realistically illustrated.

People's—Power of the Press.

Augustus Pitou's strong play, *The Power of the Press*, pleased a good audience at the People's last night. It has two pretty heroines in Lavina Shannon and Adelaide Neilson, and the others of the cast assist intelligently in developing the telling points of the drama.

Imperial Music Hall—Vanderbilt.

This week there is a double bill at the Im-

perial. It consists of Hopkins' *Transatlantic Star* Specialty company and the Imperial's own company, headed by the "little magnet," Lottie Gilson. The Larson Family acrobats, are very agile. A Bavarian juggler named Hass mystified the audience.

Jacobs—Hands Across the Sea.

Hands Across the Sea, a play well-known in New York, was the attraction at Jacobs' Theatre last night and will remain during the week. It is well acted and staged with care. A feature of the performance is the drill of Sergt. Simm's Columbia Cafe's negro boys from the Bahamas, who illustrate the possibilities of soldierly precision and manipulate arms with astonishing effect.

At Other Houses.

Erminie, with Francis Wilson as its chief figure, is prospering at the Broadway.

The orchestra at the Standard has been driven from its enclosure, and standing room is nightly in demand. Charley's Aunt is a great success.

In Wicouria will run this week and next at the Fifth Avenue. *Shore Acres* will follow. This is the last week of Liberty Hall at the Empire. Next Monday David Belasco's new play, *The Younger Son*, will be produced by Charles Frohman's stock company.

A Trip to Mars will be succeeded at Niblo's on Nov. 6 by Olaf, produced under the direction of Carl Rosenfeld. In the cast will be Minnie Seligman, Mr. Thalberg, Mr. Fawcett, Charles B. Hanford and Gilmore Scott.

Sol Smith Russell continues in *Peaceful Valley* at Daly's.

The Prodigal Daughter still draws at the American.

There is no decrease in the prosperity of *1901* at Palmer's.

The Wooden Stocking promises to make a record unexcelled by any of Harrigan's plays.

At the Garden Theatre last night *Cavalleria* and *Pagliacci* were repeated to applause.

THE BROOKLYN THEATRES.

Columbia—Americans Abroad.

Daniel Frohman's Lyceum Theatre company were seen last evening in *Americans Abroad*, a new play to Brooklyn audiences. The mountings and scenery were the same which were used in the original Lyceum presentation last season. The company included Georgia Cayvan, Herbert Kelcey, W. J. Le Moyne, Effie Shannon, Fritz Williams, Eugene Ormond, and Mrs. Walcott, and a capital performance was given.

Park—Across the Potomac.

Across the Potomac, a military drama by Augustus Pitou and Edward Alfriend, was the attraction at the Park Theatre and its stirring scenes and climaxes were received with much applause. Boyd Putnam assumed the role of the Northern hero and others of the cast were Fanny Gillette, Gustave Frankel, Henry Napier, and Grace Pierpont. Next week, Herrmann, the magician.

Grand Opera House—Fritz in Prosperity.

Fritz in Prosperity, with J. K. Emmet as the star, won the appreciation of Opera House patrons. Realistic effects and good scenery added much to the enjoyment of the auditors, and several songs are introduced. Important parts are assumed by Charles Bowser, Fanny Denham Rouse, and Blanche Weaver. Chauncey Olcott in *Navarone* is announced for next week.

Holland's Star—Paul Kean.

Star theatregoers enjoyed a change from melodrama this week, Paul Kean being the play presented, with H. Coulter Brinker in the title role and a large supporting company. *The Midnight Alarm* next week.

Amplian—Navarone.

Chauncey Olcott played the role of Terence Dwyer in W. J. Scanlan's success, *Navarone*, last night, before a large audience, that showed its appreciation of his splendid work by hearty applause. Mr. Olcott is assisted by Mr. Pitou's company, in which are Fred J. Butler, Palmer Collins, W. H. Burton, and others. Marie Janes will appear in *Delmonico's* at Six next week.

Empire—House With Green Blinds.

The New Empire had for its attraction last night Scott Marble's *House With Green Blinds*, a melodrama of American life and incident, alive with humor, plot and scenic effect. F. Aug. Anderson played the leading part, supported by Frank E. Allen, Eileen Novetta, Add Weaver, and J. Francis Olney. Tuxedo next week.

Novelty—The Rambler from Clare.

The Rambler from Clare, the well-known Irish comedy-drama, with Dan McCarthy in the role of Tony Sullivan, was presented at the Novelty last night before a crowded house. Mr. McCarthy sang a number of Irish songs and danced to the delight of the audience, and was called before the curtain several times.

Lee Avenue Academy—The Nominee.

The Nominee was the bill at the Lee Avenue Academy of Music last night. Robert Hilliard appeared in the leading role, with Paul Arthur playing the part of the Secretary, ably assisted by Ida Bell, Theodore Babcock, Olive May and Estelle Mortimer. This is the play in which Nat Goodwin made a hit a few seasons ago, and it promises to have a profitable engagement at this theatre.

People's—City Sports.

The People's contained a large audience, unable to cry life, to witness the opening performance of the week of Flynn and Sheridan's *City Sports*. They received a big reception from those present.

IN OLD KENTUCKY

In Old Kentucky will be produced in spectacular style at the Academy of Music on Monday next. The scenery will be entirely new, and as it has been specially prepared for the immense Academy stage by such artists as Young, Marston, Emmons, and Voegtlin, something massive and impressive may be expected.

The cast will be strengthened for this engagement, and nearly two hundred auxiliaries will be employed. The various scenes of the race track, the paddock, the betting ring, and the grand stand finish, will be presented with fidelity to detail and perfect accuracy. Six thoroughbreds will figure in the race, and the Academy stage will give ample room for an exciting and realistic struggle.

In Old Kentucky has so far made rather an unique and enviable record. It has broken the record for this season in each week stand in which it has played. As the play was produced without any particular flourish of trumpets such a record in the present depressed condition of affairs is certainly indicative of a vitality that promises well for the Academy run.

It is interesting to note that the play has succeeded best in the theatres whose patrons are most discriminating and select, doubtless owing to the fact that after the first act the comedy elements are those which are most prominent in the development of the story.

EXIT THE RAINMAKER

The Rainmaker of Syria expired at the Casino last Wednesday night. This was owing to the fact that the Ghost failed to perambulate with any degree of regularity.

There was a lively time behind the scenes on Tuesday, when Charles Hopper, who had been playing the part of the calendar maker, arrived at the seat of war. About half-past seven o'clock he was told by the stage door Cerberus that Mr. Rosenfeld had discharged him, and that he would have to raise laughs for a living somewhere else. Before Mr. Hopper decided to go about his business, he succeeded in punching Mr. Rosenfeld's head. Wherefore he was arraigned in Jefferson Market, and held in \$500 bail for examination.

On Friday about thirty of the chorus men and women of the defunct Rainmaker company called on lawyer E. A. Pratt and engaged him to collect the salaries due them from Manager H. W. Roseborn. They claim two weeks' salary—about \$30 each. Mr. Pratt is also to sue for \$122.50 alleged to be due Scene Painter Hugh Reid.

Manager Roseborn signed an agreement on Thursday to assign his lease of the Casino to Maurice Meyer, attorney for Samuel D. Park, assistant secretary of the Coney Island Jockey Club. The lease extends for twelve weeks with an option of eight additional weeks. The Casino will be reopened under new management next Monday, when Marie Tempest will appear there in The Algerian.

AN AMBITIOUS INDIAN

Charles Lander, who advertised in The Mirror his disengagement as a tenor, received the other day a remarkable letter from an Indian who had evidently thought that Mr. Lander wished to engage a tenor. The letter follows:

Sir Charles Lander:
I would write to you. This Evening I Seen The Paper you may need For opera, Tenor.
Now I wish to ask you what I have To Do, when They In To Opera House. Please Tell me, as soon as you Can My address Miriam Jacobs, I belong The Indian Tribe.
Tennessee
Cattaraugus Co. N. Y.

Please excuse me write with Lead Pencil This Time

The letter is dated at Red House, an Indian settlement in the county named. One thing it shows above all others, and that is the universal circulation of The Mirror, which is evidently read everywhere upon the face of the earth and by everybody, without regard to race or previous condition of servitude.

A NEW BOOKING PLAN

"There are no less than seventy of the leading attractions of the country who have placed their bookings in the hands of the American Theatrical Exchange for next season," remarked W. A. McConnell to a Mirror man yesterday. "I might as well state that it is our intention to make a distinct departure in the booking business, and when announced, it cannot fail to prove highly advantageous to both the theatres and traveling companies. We are conducting the Exchange upon pure and simple business principles, and for that reason both the local manager as well as the attractions, repose confidence in our integrity. Local managers will do well to place their theatres at once upon our books."

CLEMENT LOWERED THE LEAK

Says the London *Entertainment*: "Truth says that the difference of opinion by Mr. Arthur W. Pinero, the dramatist, and Mr. Clement Scott, the critic, was amicably settled on Saturday morning last in Ely Place through the kindly interference of Sir George Lewis, to whom the matter had been referred by consent of the disputants. Dramatist and critic shook hands and resolved to 'bury the hatchet.' So I imagine the sun will be allowed to pursue its usual course. I suppose Clement lowered the leak. He has a fine feeling for this vegetable."

MAUDE HARRISON ENGAGED

Maude Harrison will play the leading parts in Daniel Frohman's Lyceum Comedy company, in place of Effie Shannon, who has accepted an engagement from Rose Coghlan. Miss Harrison will play the part she originated in The Guardian as well as the American girl in Americans Abroad.

TEMPEST AND HILL PART

At 10:45 A. M. yesterday Marie Tempest handed in her resignation from The Algerian company to J. M. Hill. At 11 A. M. Mr. Hill accepted it. Then Miss Tempest drove away and Mr. Hill went to the Standard Theatre.

Their meeting place was the private office of George W. Lederer. Mr. Lederer says he figures in no way in the matter, simply that it was cheaper to negotiate through him than through a lawyer.

Why did Miss Tempest resign?

That's what a Mirror reporter asked her yesterday afternoon.

She was diplomatic. She talked a good deal. But she gave little news.

It was the same way with Mr. Hill. They both said the resignation was mutually satisfactory. They complimented each other. But the compliments sounded forced. They were pointed but not pertinent.

The interesting fact is, that The Algerian was sung in Boston last night without its star attraction, Adele Ritchie, her understudy, sang her role. Mark Smith sang the role originated by Julian Steger. Frank David sang the role originated by Max Figma. The company has only been singing three weeks. Within that time there have been changes in the three principal parts.

It was broadly hinted yesterday by many people that Miss Tempest resigned because Julian Steger had been discharged, and Mr. Hill refused to re-engage him. Miss Tempest, Mr. Hill and Mr. Steger denied this to a Mirror man.

Said Miss Tempest: "It is very simple. I am out of the company. Mr. Hill and I are both content. I did not care for Celeste, the part sang. I am sorry Mr. Steger was discharged. But that is not my affair. I expect to appear in public before long. Where? Not abroad—in America."

Said Mr. Hill: "Let Miss Tempest state the case. As to Mr. Steger, I discharged him. That is my right. I shall go to Boston on Thursday. Adele Ritchie is now singing the part originated by Miss Tempest. I am not yet decided exactly what I shall do after this week with regard to the casting of The Algerian."

IN HONOR OF BOOTH

There is to be a public meeting of the Players' Club at Palmer's Theatre on Nov. 15, to commemorate the birthday of Edwin Booth, who founded the club, and officiated as its president up to the time of his death. The committee who have charge of the exercises consists of A. M. Palmer, chairman, T. B. Aldrich, Louis Aldrich, William Bishopham, Charles E. Caryl, John D. Crummins, Joseph T. Daly, Chauncey M. Depew, Daniel Frohman, R. W. Gilder, Elbridge T. Gerry, A. S. Hewitt, Laurence Hutton, J. Henry Harper, Al. Hayman, Barton Hill, Henry Irving, Brander Matthews, F. F. Mackay, John Malone, S. B. Olin, Horace Porter, Henry C. Porter, James B. Ruggles, Sol Smith Russell, E. H. Sothern, Frank W. Sanger, E. C. Steedman, Charles Scribner, Charles S. Smith, E. S. Willard, Stanford White, and Francis Wilson.

ONE-HUNDRETH NIGHT OF 1492

The one-hundredth performance of 1492 at Palmer's was celebrated last night. A souvenir book, containing scenes from the piece, was given to the audience. A new drop act by Frank Rafter, depicting Columbus receiving the continents was seen for the first time. Columbus' vision of the new world in the second act was represented by reflected perspective views. Richard Harlow, Theresa Vaughan, and others wore new costumes. Miss Vaughan sang a new waltz song, "Love, Sweet Love," composed by Herman Perlet. Nabel Clarke gave a new dance. Comedians Jones, Sloane, Walton and Slavin introduced a travesty on German street bands. The house was sold out thirty hours before the curtain rose. The one hundred and fiftieth night of the performance is set for Dec. 4.

MR. O'NEILL'S SEASON

James O'Neill and his manager, W. F. Connor, were in town yesterday, and they paid a brief visit to The Mirror. Mr. O'Neill is still playing in New England. He appeared in Waterbury last night. He is pleased with the result of his appearance as Richelieu in Worcester recently. Mr. O'Neill has played to the best business of any attraction on the New England circuit this season. In many towns the houses were larger than those of last year. Of course, in certain places the receipts were unsatisfactory. Mr. O'Neill will play an engagement at the Grand Opera House in this city beginning Nov. 26.

VETERANS TO SEE 1492

A. M. Palmer and E. E. Rice have invited the members of the Medal of Honor Legion to attend the performance of 1492 at Palmer's this (Tue-day) evening. The Legion consists of veterans of the civil war who were decorated by the government for remarkable bravery on the field of battle. The boxes will be decorated with flags; and are all to be reserved for the veterans. Among those who will attend are Gen. Daniel Butterfield, Gen. Alexander S. Webb, Col. J. Madison Cutts, Col. E. M. Betts, Gen. W. R. Veazy and Gen. George W. Mindel.

BRADY'S DRAWSY STARS

W. A. Brady said to a Mirror reporter yesterday: "I may have Jack Dempsey, the pugilist, appear with The Bottom of the Sea company beginning next week. He will not be in the cast; he will give an exhibition of sparring between the acts."

James J. Corbett is training in great shape for his forthcoming fight with Mitchell. He recently played through ten small towns to \$3,500.

Send stamp for catalogue of theatrical photographs to Supply Department New York Dramatic Mirror.

THE MOTIVED PLAY

To the Editor of the Dramatic Mirror:
Sir.—The first thing that the dramatist requires, when he sits down to block out a play, is a good story. And perhaps no single question is more puzzling to the novice than that of deciding whether a story is dramatic.

The experienced writer can decide very quickly. If the novelist's power lies in brilliant description, his work is not dramatic. In my opinion the Tale of Two Cities is the finest novel ever written: yet, as a play it has always failed. Vanity Fair has a world-wide popularity, but a playwright would no more think of dramatizing Thackeray's masterpiece than he would the Lamentations of Jeremiah or a Patent Office Report.

The story must be told in action. Smiles, frowns, kisses, blows, comedy that arises from situations, fun without words, all this is dramatic. Dumas, father and son, understood this, and many of their yarns have been shoeled on the stage, successfully, too, with scarcely any more labor than that of boiling them down.

But apart from the mere dramatic value of a story, there is another question of great importance—one, indeed, that decides the success or failure of the play.

And that is motive.

A play that leaves a bad taste in the mouth is sure to fail.

Take The Second Mrs. Tanqueray as an illustration. The play is not vulgar, but the motive is damnably stupid. Tanqueray himself is a chameleon who knowingly marries a played-out, prostitute like Paula. And only a brute would bring an innocent child like Elean into the society of such a woman.

It is a mistake to imagine that every strong situation must be dramatic. Why does Paula commit suicide? Is it because she discovers that her husband's guest is one of her numerous lovers?

Certainly.

A woman like this, who indirectly tells the man who has offered to marry her that marriage is not absolutely necessary to their pleasure, is rather too tough to become a *felo-de-se* over a chance meeting.

Poetic justice, indeed, would declare that Tanqueray himself should be the sinner. There are plenty of reasons why he should kill himself. And after seeing Mr. Kendal lumber through the part in his beefy way, we cordially wish that the author had killed Tanqueray off in the first act.

So, despite our Anglo-maniac slobber over these Kendals, The Second Mrs. Tanqueray will fail here, as Margaret Fleming failed, as Ibsen's stuff failed.

These plays are wrong in motive. In Margaret Fleming it gave people a creepy, disgusted feeling to see a wife suckle her husband's illegitimate child.

The act itself was well enough. Nature demands that babies should be nourished. But nature demands a number of things which are scarcely suitable for the stage.

Selecting the motive—the framework on which the play is built—requires judgment of the very highest order.

The young writer will do well to bear in mind the fact that good plays do succeed. If bewildered by the ephemeral popularity of A Trip to Chinatown or other Tin Dog or Stuffed Cat slush, he should recall the fact that Twelfth Night and As You Like It has lived for three centuries, and that Stuart Robson gets more real fun out of The Comedy of Errors than there is in all the vulgarity that a Hoyt ever penned.

If a play has a good motive; if it goes forward with a definite purpose to a definite end; if it touches the heart strings in accord with the mimic life before us, then the writer has a play that will live in spite of the critics.

Such a play may be uncouth as Uncle Tom's Cabin, or refined and polished as The Two Orphans. It may butcher the Unities, but it will please the people. Critics—self-styled—with desks full of rejected plays, may damn it, but it will go right on making money for all concerned.

A well-written play with a strong dramatic motive, will live to a green old age. People flock to see East Lynne, and will continue to do so for years after perennial Ada Gray has ceased to act. East Lynne is not a good play, but it is strong where other plays are weak. Lady Isabel goes wrong and so does Paula: both pay the penalty, but there comparison ends. The former is rash, high-spirited and unthinking; the latter is born "cussed" and glories in her turpitude.

There must be a cause for every effect. Nothing comes from nothing. Every action in a play must arise from some motive, and that motive must not only be dramatic, but it must be clearly understood. We know that Alfred Evelyn isn't ruined, and we enjoy the clever method by which he finds out who his friends really are.

Our modern society has a code of "morals" which may be boiled down to this: "Sin all you please, but don't be found out." And we have become so skilled in science and art—our Madam Restells are so very clever—that we may safely defy the devil. That interesting creature—the Young Person—knows more to-day at sixteen than her grandmother did at sixty. Therefore, the betrayal of innocence is a theme which the wise dramatist leaves severely alone. If Clarissa Harlowe had lived in this age of electricity she would have had Robert Lovelace juggled in jail between two days.

The most successful plays nowadays are those which deal with modern life. Fancy's wings are clipped. We have grown so matter-of-fact that it is almost impossible for us to imagine anything. Shakespeare's genius still charms, as it will ever do while language lives; but we never forget it is Frederick Wardie who is putting up a job on Brutus, and we are casually comparing him with Frank Bangs or some other Antony as he harangues the mob.

We are hard-headed materialists. We won't endure a hero who simply bullies the villain, telling him that "when your bright star fades from the azure deep then,

and then only shall you escape my wrath!" No sin!

We want to see him jump up and thrash the bad "un" the way Jack Masley does.

And motives?

Why, there's no end of them.

Politics, social struggles, the relations of capital and labor, social problems of all kinds—with love as a matter of course—will give the dramatist motives enough had he the fecundity of a Lope de Vega.

CHARLES TOWNSEND.
WEEDSPORT, N. Y., Oct. 14, 1933.

LETTERS TO THE EDITOR

THE HORSE WOULDN'T DRINK

TOLSON, O. C., Oct. 14, 1933

To the Editor of the Dramatic Mirror:

SIR.—I am an earnest reader of your bright and newest page, and have let for a number of years that you would finally triumph over that so-called dramatic paper whose editor was very much inflated with self-conceit. Your methods have always been clean and upright—his was quite the reverse. "You can drive a horse to water, but you cannot make him drink." Success to you and your valuable weekly!

Yours very truly,

W. O. BROWN, JR.

"A NEWSPAPER IS KNOWN BY ITS READERS."

WEEDSPORT, N. Y., Oct. 14, 1933

To the Editor of the Dramatic Mirror:

SIR.—There is an old saying, that "a man is known by the company he keeps." True, but true.

Now I am going to fire off a new one—at least it is not in my "Barlett's Familiar Quotations."—"A newspaper is known by its readers."

The Mirror's clientele is beyond question the very best that a dramatic paper ever had, and moreover, it must be read by an exceedingly wide circle of literary people.

I reach this conclusion through the numerous letters which I have received of late. In one of them the writer says: "THE NEW YORK DRAMATIC MIRROR dignifies the profession it represents. It is clean, comes without any extraneous material, and it never I asked brighter to me than when placed in juxtaposition with its competitors or contemporaries."

I wish I were at liberty to name the writer of the above. But you may be pleased to know that he is one of our foremost craft—a man whose name is familiar throughout the Union, and whose kind words regarding my letters in The Mirror made me feel at home.

Another thing: friends in Washington, Baltimore, St. Louis and Kansas City have recently sent me newspaper clippings of extracts from my articles in The Mirror—in some cases the entire articles are copied—and I observe that the New York Sunday papers, of which I take several, steal from you with the assurance of a fourth-rate repertoire show.

And finally, in looking my Southern route I have observed that managers in the principal cities pin their faith on your paper. One of them wrote me: "I have never seen you, but The Mirror speaks well of you, and your breezy letters prove that you know how to write a play. So you can have the date." And another says: "Anything that The Mirror damns I won't book. It is possible that in doing so I made a mistake now and then, but I have yet to discover one."

But perhaps the best proof of The Mirror's standing lies in the class of people who answer advertisements.

At this writing your paper for this week has been on sale less than forty-eight hours. Yet my tiny card calling for a heavy man has brought me already twenty-one applications, and there isn't a "ham-fatter" or "queer" actor in the lot. People who have been with Daly, with Stuart Robson, R. Sina Vokes, Frohman, Klaw and Erlanger, Wodjaska, Rhea, the Coghlan, and others of like standing, are among the applicants.

"A newspaper is known by its readers."

With regards, yours truly,

CHARLES TOWNSEND.

Kennedy, the strong man, at the last performance of the Military Tournament in the Madison Square Garden last Tuesday night, lifted three life-guard horses with their riders fully accoutred, their combined weight being nearly 4,000 pounds. The weight was upon a platform and Kennedy knelt. Kennedy also clasped his hands, and sixteen men—eight on each side—ineffectually tried to pull them apart.

James W. Wattsey has been engaged by A. M. Palmer to direct the tour of Joseph Sivilski, the Polish pianist.

Jukobowsky, the author of *Erminie*, who is now in New York, has disposed of two new operas to parties whom he declines to name.

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CINCINNATI, O.

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IN OTHER CITIES.

BALTIMORE.

Delmonico's at Six, in which Marie Jansen made her debut as a star before a Baltimore audience at the Lyceum Theatre on 9, is a very fine adaptation from a French play, but is said to be original with the author, Glen McDonough. Miss Jansen has a part in *Tristram Shandy* well suited to her, and she appeared to advantage. Frank Tannenhill, Jr., played the doctor very humorously, and Ignatio Martinetti was capital as the bogus count. Bessie Lackey, a Baltimore debutante, and a niece of the Messrs. Abels, proprietors and editors of the *Baltimore Sun*, was warmly received in the part of a pert parlor maid. Miss Lackey is a very promising actress of the Lottie type, and is capable of much better work than is afforded her in this play. Her reception on her first entrance on Monday night was very enthusiastic. A large and fashionable audience was present. Miss Lackey's admirers turning out in force. The engagement was a highly profitable one.

Pay Temptation, of whom Baltimore theatregoers are very fond, played at Ford's in Madame Favart week of 9-10, and attracted a succession of well-filled houses. Miss Temptation is a particular favorite with the Baltimore club men, and they were on hand Monday night resplendent in dress suits and huge buttonholes. Madame Favart is well adapted to Miss Temptation's talents. Her support is excellent and the opera was put on elaborately. Richard Carroll was the Charles Favart, and he is a capital comedian. Annie Meyers, a protégée of the Academy summer operas, was captivating as Suzanne, and sang charmingly. Miss Meyers is a Baltimore girl, and one of the cleverest women our city has given to the stage.

Hallen and Hart had a rousing reception at Harris' Academy of Music, where their annual engagement is always the occasion for a succession of packed houses, which pleasing state of affairs continued throughout the week, closing 14. The S. R. A. sign was displayed several times during the week. Their new farce-comedy, *The Idea*, is full of fun and melody, original and droll incidents, and pleased the audience so much that encores were numerous.

At the Holiday Street Theatre, Doré Davidson and Keanie Auker played to a profitable week's business, presenting a play of a great city. Souvenir photographs of Miss Auker were given to the ladies in attendance at the Saturday matinee. *Wauville's World of Novelties* appeared at Kerman's Monumental Theatre to the customary big business of that house.

Rice and Barton's *Razle-Lazle* filled the week ending 14 at Kerman's Auditorium, presenting a very entertaining bill.

Bessie Lackey, of the Jansen co., and Annie Meyers, of the Temptation co., were the recipients of much social attention during their stay in the city. The Baltimore Cycle Club gave a reception to Hallen and Hart at their club rooms on Saturday Place, Thursday night last, after the performance. Miss Fuller, Mrs. Fred Schell, and others were among the "pink tea" given by Mrs. Ellen Martin at her home on Courtland Street on Friday evening. A number of professional people and newspaper men were among the invited guests.

Harris, Britton, and Dean gave a professional matinee on Thursday last, when quite a number of professional people playing in Washington and Baltimore went to see Hallen and Hart in *The Idea*, among whom were Pay Temptation, Marie Jansen, Marie Wainwright, Marion Manola, Bettina Gerard, Lillian Wolf, Bessie Lackey, Lillian Wolf, Bessie Lackey, Edith Athelston, Doré Davidson, Jack Mason, Frank Tannenhill, Jr., Morris Johnson, George Keane, George Keane, Fred Taylor, John Brand, Richard F. Carroll, Lillian Wolf, Bessie Lackey, and a host of others. It was the largest gathering of professional people ever seen in a Baltimore theatre.

George Ford and family have returned from a visit to the World's Fair. Mrs. P. Harris, accompanied by a party of friends, will leave for Chicago, and the World's Fair, on Monday next.

Business at all of the Baltimore theatres is fully up to former prosperous seasons.

WILLIAM J. O'BRIEN, JR.

SUFFALO.

Last week was an unusually good one at the theatre. Lady Windermere's Fan made a decided hit and received unanimous approval by the press. Many people were so pleased with the performance that they went a second time. Virginia Harrod carried the honors. The co. is probably well continued as one play on the road. Mr. Donnell is at present acting treasurer of the Academy, and was very active during the week, as the demand for seats was excessive.

Marie Tempest gave *The Algerian* 11. De Koven has adapted a new line of melody in *The Algerian*, and no one will cry plagiarist after hearing the score. Frank David has been with the co. but a week, yet he is doing excellent service and is thoroughly familiar with his lines. Manager Hudson is striving to give his patrons first-class attractions. The Boston Grand Opera co. 16-17.

M. R. Jacobs' Theatre had a star attraction last week, and all of the theatrical people in the city saw Hopkins' *Trans-Atlantic* Vandeville Stars. Paddy Whacker was a great attraction and did things with the piano his prototype never dreamed of.

At the Lyceum Theatre a *Chip of the old Block* drew well despite big competition. Manager Franklin is most courteous to the patrons of the house and newspaper men generally. The Lyceum is doing S. R. G. nearly every night with melodrama.

Enrico Vance has made a great hit at St. Paul's Music Hall and is good for a month. *Her I Go!* *Resist Von, Sir* is charming and brings out heavy choruses from her enthusiastic audience. Lily Landon is another English girl. She is a clever dancer, but cannot touch her former success. Miss Gubel and Mile Greville are doing a mind-reading act which puzzles everyone.

Business at the theatre has been unusually good this season with bright prospects for the future. Excellent bookings are made by all the theatres for the season.

Mary Fennell is entertaining the advance men at the Academy of Music, and it is unnecessary to say that he is a connoisseur of useful information for all callers.

Arthur Clark, ahead of John Drew, was here for a few days this week. He contemplates starting a winter in a new play entitled *The Camel's Secret*. He has engaged the Haynes Family, and has made flattering offers to George W. Sumner, or Dr. Bull.

CHARLESTON.

Seldom before has Charleston enjoyed such a plethora of theatrical attractions as prevails just at this time. The South seems to have been overrun with farce comedies and specialty co's, and many of them are suffering in consequence, some justly, others unjustly.

At Owens' Academy of Music the Coghlan presented *Diplomacy* to a large and fashionable audience at increased prices. Charles Coghlan was detained in Atlanta by illness, and Joan E. Sullivan filled the role of Henry Beauchamp. The performance needed no apology, however, being characterized by such smoothness and evenness as is seldom seen even with the best road co's. Lawrence Hanning, a 7, and matinee to list business. *Strait Tip* 12, 14; R. E. Graham at.

James T. Powers, with Little Eldridge and a good co., presented *Walker, London*, at O'Neill's Grand Opera House 7, and matinee. Harris' play belongs to the higher order of comedy, which fact may be accounted for the small audiences. Spider and Fly drew one of the best houses of the season. Manager Dickson has a large and well-trained co., and Robert Hill, the comedian, is making a great

hit as Horatio Pickles. Miss Rosch played Zamiel in the absence of George Putnam, who had gone to the bedside of a sick sister in Columbia. Patti Rosa 16. Wheeler is here in the interest of Patti Rosa. The popular little actress and her husband, John Dunne, will be given a reception by the Charleston Elks. R. M. SOLOMONS.

LOUISVILLE.

John Drew, in *The Masked Ball*, met with a very cordial reception at Macaulay's 17. Maud Adams, Leslie Allen and Harry Harwood did excellent work in support. *Supper* opened 9, to a large audience. William Shrods plays the part of Pierrot as well or better than any of his predecessors in the part. Maud Midgeley and Adele Muni as the rival Fairy Queens were pleasing in person and sang several songs in a satisfactory way. J. F. Dancy is booked for a three-night engagement, commencing 10, in the new farce-comedy, *The Country Sport*. The *Prodigal P* opens 10. Father Slattery and his wife, who was once a nun, have been filing the Masonic to the doors in a so-called expose of what is termed the evils of those features of that religion. They drew paying houses.

The Campbell Opera co. open 11, a four nights' engagement, presenting 11, in costume scenes from *Faust*, *Martha*, *Il Trovatore* and *Don Pasquale*. Mrs. S. Carnes is the prima donna of the co. The advance sale is large.

George Wilson will open at the Masonic Oct. 16, in *Monte Carlo*, his first appearance in this city in white face.

The Pulse of New York is drawing well at Harris', the sensational features attracting great interest. Carrie Sweetser, the Protean artist, successfully appears in a number of characters.

At the Bijou James H. Mackie is repeating his success in former visits in *Grimes' Cellar Door*. Louise Sanford as Pandora shares the honors with the chief performer. *Mac and Mac* 10.

Whallen and Martell's big success, *South Before the War*, was the attraction week commencing 9, at the New Buckingham. The piece has been improved since last seen here, and its cake walks, wing dancing and plantation scenes are genuine novelties.

The sale for *The Girl I Left Behind Me* engagement at the Auditorium has been most successful so far. The engagement opens at continues for a week, to be followed by Eugene Tompkins' *Black Creek*, which opens on 20.

Forepaugh's Circus gave two performances here on 1, to a very large business. The show was a good one and the street parade up to the standard of the best of the article.

The old Metropolitan, once managed by the Whallens, and of late years abandoned as a theatre, was destroyed by fire 6. The place is theatrically considered an historic one of rather unsavory reputation.

The Auditorium season tickets for 1904 were distributed during the week. They cost \$100 and attractive pieces of pasteboard and properly prized by their owners.

It is said that the present Auditorium building, a frame structure, is soon to be replaced by an elegant building of brick and stone and the place will be a model of its kind in every particular.

There is also a rumor that Harris' Theatre will relinquish the lease on the present Harris' Theatre, having cut Cincinnati from the circuit and Louisville being a big jump from their other houses. The prospective new managers of the house, but the student manager Charles O. Boone will be a bidder for the property. The house is a new one, modern in every particular and should be a money maker.

Grinn Johnson, of St. Smith Russell's co., spent a few days here during the week, visiting his home people. He left to rejoin his co. on 9.

Col. Robert S. Ingersoll lectured at Macaulay's 16 to a large audience of "Ayn and Miracles" in his usual masterly manner.

James H. Craig, manager of the Tabor Opera House, Louisville, Col., was circulating among old friends 10. He had been on a visit to the Fair at Chicago, and as he expressed it, was bound to have one more glimpse of "Ayn and Miracles."

Among the novelties to be presented at Macaulay's is the initial performance of an opera composed by Prof. Fuhringer, leader of orchestra at that house. Those who have heard the music say that it is bright and catchy, and is of a superior character, the composer being an accomplished musician.

Manager Brown, of the Bijou, was surprised 9 on the occasion of the anniversary of his marriage, by a visit from a portion of his numerous friends, among others Manager Riley, who was accompanied by the orchestra of the theatre, and Lottie Williams, Helen Day and others of the principal performers of the Ole Olsen co. It was a gala occasion and one long to be remembered.

Manager Al Bourder and family are visiting Chicago.

It is said that the Whallen Brothers contemplate at an early date taking the South Before the War combat to Europe. Those familiar with theatrical matters assure the owners of this attraction that it will be such a novelty in Paris and London that the success it will meet with will rival that of Buffalo Bill's Wild West.

CHARLES D. CLARKE.

PROVIDENCE.

The Ramsey Morris Comedy co. opened a half week's engagement at the Providence Opera House 9, and drew fair houses. Clara Morris in repertoire occupies the house for the rest of the week; good advance sale. The *Smoking Master* and *Stuart Robson* in *The Comedy of Errors* will divide week of 18-19.

Under the City Lamps was given at Keith's opera house 9-10, and drew good houses. Hallen and Hart in *The Idea* 10-11.

The bill at Keith's Opera House 9-10, was the sensational drama, *Time Will Tell*, presented by one of the stock co's, with Jay Hunt as Gilchrist Strait and Laura Deane in the triple role of Bobby Beck, Sing Lee, and Washington Johnson. The scenery was very realistic and the piece well played. Julia Fennell and co. in *Dad's Girl* 11-12.

The Rose Hill English Folly co. began a week's engagement at the Western 10, and drew good houses. The co. is thoroughly acquainted with the English bill given. The New York London Theatre Society co. 16-17.

At the Grand Opera House, Pawtucket, 9-10, Allen in *London* drew large audiences. The play was satisfactorily given by members of the Lottrop Stock company, with Florence Hamilton in the lead.

Our Country Cousin, with Frank Jones in the leading role, was seen at Music Hall, Pawtucket, 9, and drew a large house.

Charles Hargrave, a Providence boy, and formerly connected with the Westminster Theatre, left 9 to join Carlwell's Wanderers.

A drama-major William E. Adams joined the Slavery Days co. in this city 9.

Arthur Harner, of this city, a young man of considerable ability, who has been identified with several amateur dramatic clubs, left 10 for Milton, Mass., where he will join the Krane Comedy co.

A large party of friends of Elsie De Wolf attended the Providence Opera House Wednesday evening 11, and occupied a good portion of the theatre. Miss De Wolf has many admirers in this city, and several receptions have been given in her honor during her short stay here.

Max Freeman is playing a successful engagement at Thomas and Watson's Theatre, Lowell, Mass.

William de Shetley closed his connection with Lottrop's forces at Pawtucket 12.

The fifth season of the Star Course, under the management of P. W. Lowell, will begin 12 with a concert by Madame Anna Waters, a dramatic soprano, and Xavier Schramm, pianist. Mr. Lowell has secured several fine artists for this season's series, and it promises to be one of unusual brilliancy.

The first Boston Symphony Concert will be given in Infantry Hall 25, with Madame Lillian Nordica as the soloist.

Martha Conway was knocked down by a moving cart during her last week's engagement at Worcester and suffered a severe contusion of the head. She barely escaped serious injury to her right eye. R. F. Keith and wife are absent on a month's visit to the World's Fair.

Louise Maudwell has charge of the advertising at the Providence Opera House this season. He was for twelve consecutive seasons with the Harmon show and made the trip to Europe with them. The play acting at this house was never done better than at the present time.

Treasurer Calendar of the Providence is on the sick list.

HOWARD C. KIPLEY.

WASHINGTON, D. C.

The fine weather of the past week enlarged the attendance at all of the playhouses in Washington. The star attraction of the week were under Manager Kapley's auspices, Marie Wainwright, dressed for the Academy of Music, and Bettina Gerard, in *Camille*, *Frou-Frou*, *The Social Swain*, and *Nan and Wife*. Her art grows better with age, and her beauty and grace add the less apparent. In every way is she admirably fitted for the portrayal of the finer emotions, and the analytical critics of Washington, all ways find much in her acting to appreciate and applaud. The co. she has drawn around her is a specially notable one. Louise Maudwell did some vivacious work, and George Busby and Jennie Northern were well liked.

Society folk turned out in numbers to see General Ordway's pretty daughter, Bettina Gerard, who gives a clever and highly artistic portrayal of a Kentucky mountain lass in Mr. Davis' four-act drama, *In Old Kentucky*. The co. is well balanced, and there is more talent in it than ordinarily. The play itself borders on the melodramatic, and the stage accessories are picturesque and otherwise attractive.

At Albright's John Mason and Marion Manola paced the house throughout the week with *Friend Fritz* as the attraction. Marion Manola as Suzel has lost none of her charming grace of manner or rich hand is clear in spots.

Signal Lights illuminated the Bijou last week and drew crowded houses, with Minnie Oscar Gray and W. T. Stephens in the principal roles.

At the Lyceum, Weber and Field's Own co. in *Vandeville* novelties. Next week Russell Brothers' *Comedians* will be the attraction at this house.

Donnelly and Girard will be seen in their new farce-comedy, *The Rammers*, at the National next week, and Herrmann, the magician, will be at Albright's. The Bijou will have the *Dangers of a Great City*, and The White Squadron will be the Academy's attraction.

A charming production of *As You Like It*, at *Proctor* was given one evening last week at the Convention Hall by Charles, Helen, and a capable cast, the musical part of the programme being furnished by the Capital Glee Club, directed by Prof. N. Du Sane Cloward. The stage settings were all of natural flowers, palms, etc., and were highly picturesque.

HOWARD OLDSMAN.

KANSAS CITY.

At the Coates Opera House Thomas W. Keene was heartily received by large audiences 17. He presented Richard III, Othello, and Romeo and Juliet. A surprise in the form of a girl of fifteen playing leading roles with perfect self-possession and force and rare intelligence, was found in Florence Rockwell, a protégée of Mr. Keene's. Her Juliet was an interpretation of force and strength of feeling in the impassioned scenes.

Robert Mantell appeared at the Coates 9-12, in a strong list of plays including *The Face in the Moonlight*, *Shenandoah*, *The Coward's Honor*, *Othello*, and *Pa. Romeo* 12. He was all at all well presented. Charles Brethens, Kathleen Kerrigan, and William Stewart were prominent in the cast. A Texas Star 17-18.

A Railroad Ticket opened at the Grand to S. R. G. 10 and drew big houses all the week. June 10-12.

The War of New York opened at the 10-12 to a packed house after having suffered the loss of all their scenery in the fire at the Farnham Street Opera House, Omaha, the week before. By the kind assistance of the managers of our local theatres and the co's, playing here in week they were able to reopen with about as full a set of scenery as they had before. Florence Roberts led the cast, and the performance was good. Harry Williams, the manager, expressed his thanks for assistance in a local paper. *Braving the World* 10-11.

The Ninth Street Opera House was dark 8-12, owing to the collapse of O'Donnell's Neighbors. Lillian Lewis 10-12.

The Auditorium will be open 12-1 with Milton Nobles as the attraction.

The Trade Union has declared a boycott against the New Ninth Street Opera House, but its effect is not visible.

An amusing thing occurred during Keene's performance of Richard III. In the interim between the killing of King Henry and the wooing of Queen Anne, the orchestra played that new and diverting melody, "The Midway Plaisance."

Mr. Keene said: "Let them play what they want. That's all right." Richard Macfield would have fallen in a fit.

FRANK B. WILCOX.

INDIANAPOLIS.

Aristocracy drew large audiences at the Grand Opera House 9-10 at advanced prices. Such favorites as Wilton Lackaye, S. Miller Kent, Frederick Bond, J. B. Gilman, Moses Hall, Hampton and Walsh, constituted a coterie of artists, who made this performance a notable one for this city. Certain recalls were the order of the whole engagement, and the audiences were representative ones.

Colonel Robert G. Ingersoll 11; Dugby Hall 16, 17.

Darkest Russia opens at English's Opera House 12.

A *Pastel*, a combination of farce-comedy and melodrama, greatly assisted by the introduction of specialties, opened to large houses at the Park Theatre both afternoon and evening 7, and elicited much applause and laughter. Thomas J. Keogh and Carrie Lamont have the principal parts. The *Old Soldier* 12-13.

The *Operator*, presented by the Newell Brothers, drew large audiences 9-12. The play is improved over last year's production. London Gaiety Girls 16-17; Kidnaped 19-21.

GUSTAV REICHER.

MILWAUKEE.

M. B. Leavitt's Spider and Fly co. drew good houses at the Academy 9-12. While the piece is very attractive from the point of dancing, costumes and scenery, the co. is not as well cast in the leading roles as it might be. The specialty artists are clever, and the balancing of Duval on a ladder in the third act won applause. On Wednesday night the members of Co. E, Fourth Regiment, N. S. J., attended in a body, the occasion being the twenty-sixth anniversary of the company. Special "cups" were introduced, and the soldier boys showed their appreciation by their hearty encores. The *Power of Gold* 10-11.

Two Boxes of New York was presented to light houses by Fleming's stock co. at the Opera House 8-12. Mr. Fleming made a hit as Tom Rader, and the performance went smoothly. Uncle Tom's Cabin 19-21.

L. G. P.

ST. PAUL.

At the Metropolitan Opera House, Evans and Hoey presented *A Paris Match* 12, opening to good houses. Charles Dickson in *Admitted to the Bar* 19-21.

At Little's Grand Opera House the Kimball Opera Company produced *Black and White* 12, opening to a large attendance.

At the Imperial Theatre The Ideal Opera co.

presented *The Bohemian Girl* with a good cast 10-12 to a fair attendance. The *Misado* 12-14.

GEO. H. COLGRAVE.

SAN FRANCISCO.

*The business done by Rossin, Victor last week was very light, and yet it was not a disappointment for the reason that people are tired of seeing the same old plays year in and year out. Last night there was a fair attendance when two new one-act plays were presented—*That Lawyer's Fee* and *Maid Marian* or *Macfarlane's Dream*. Both of the plays are funny and were well acted. We are not yet reconciled to the loss of Felix Morris from the co., although Marius is a clever comedian, but a French dialect in every play is too much of a sameness and does not fit everywhere. Next week there will again be a change of programme, probably *Crocodile's Tears*, *Grandpa* and *Fun in a Fog*. On the 10th inst. *Fanny* (the support), supported by Melbourne McDowell appears in a revival of Sardou's *Cleopatra*.

The California Theatre was closed last night owing to the overload train being fourteen hours late, and which train carried the co. and scenery of *The Span of Life*. While it is unfortunate that the co. should have missed connection, it serves as a good lesson to managers who are so often after putting in every night and traveling to make connection on hair-breadth time. For a show to have here to play a two weeks' season, the people should be in this city at least a day prior to the time set for opening, in order to rest, have a rehearsal, and get things generally in order. Many shows prove a failure in this city on account of the poor first-night performance that they give.

Stockwell's Theatre presented *Damon and Pythias* last evening to a fairly good attendance. Charles Kent was *Damon*, Clarence E. Holt, Pythias, and Mrs. Harrison was *Calanthe*. Kent gave a good representation of the hero, while Holt as his friend whom no tie of friendship was so strong and could be severed, was really great.

Months ago I noted that Holt's forte in the dramatic line was classic drama, and his rendition of Pythias last night proved that no mistake had been made in so saying. Without a sign of ranting, he gave the heroic speeches of the part in a clear and decisive manner and I was given opinions for his acting. Miss Burrows was excellent as *Calanthe*, and the whole performance was a treat. The season of the stock co. ends with the performance on Friday evening of this week, as on the following night Charles McCarthy and William Cronin appear for one week in the freeman's drama, *One of the Brave*. After this a number of combinations are booked.

The Alcazar Theatre reopened last night under the management of Mr. and Mrs. McKee Rankin, before a fair attendance only. The play was *Nancy*, another version of *Oliver Twist*, but with the more pathetic parts eliminated and the brutal with more strength. Mrs. Rankin (*Kitty*) *Brant* was kindly received on her entrance, and played a title role with her old accustomed ability. Rankin, as the brutal Bill Sykes, was even more of a terror than he was in the same part years ago. He was savage to a degree beyond conception, and in the murder scene his looks and acting were terrific exhibitions of the brute as Dickens pictured him and as the public don't want to see any more. The remainder of the cast was only fair, and the selection of *Nancy* was a mistake as it is too coarse to suit an audience such as will patronize the Alcazar. Next Monday evening we are promised a society drama entitled *Sara*. The reopening of this theatre is an experiment. If the co. engaged are able to act, and the prices of admission charged, Mr. and Mrs. Rankin may make something of their venture.

The Tivoli Opera House last night was crowded with a representative first-night audience. It was the reunion of the production of *Planchette's* romantic comic opera, *Rip Van Winkle*, and the appearance of Tillie Salinger after a three months' vacation for rest and recuperation. Miss Salinger played the dual roles of Gretchen and Meenie and showed that the rest taken by her was of such a character as to restore her voice to a new power and power and almost make her a new person. Ferris Hartman was the Rip and excelled in his acting of the part. He displayed a pathos not presumed to be in him and helped carry the opera. The chorus and orchestra were both in the form in fact the ensemble music was the gem of the performance. The scenery, accessories and effects were all good; that is, the scenery was good in paintings, but the picture of the fallades of the old inn to those who have seen them, is anything but true to the original. The scene painter ought to have borrowed a picture of the Hudson River in and around Yonkers, Irvington, and other places on that beautiful sheet of water, and then the scene would have been like it. Too much praise cannot be given the efficient and hard-working stage director of the house, George E. Lask, for the magnificent manner in which he staged the opera and the new and novel effect introduced in the spirit scene. His ability is recognized in this morning's criticisms in the daily papers, and it can be said that the proprietors of the Tivoli have a young man who knows his business and understands the direction of his people on the stage in the person of George E. Lask. The next opera in preparation is *A Trip to Africa*. George W. Cable is announced for a series of three readings from his own stories at Metropolitan Hall on 18-19.

Augusta Cottell, announced as a wonderful girl pianist, is advertised to give a concert here shortly. She will play a concert at Bauer's Symphony Concert on Friday afternoon, Nov. 10. Tillie Salinger and Phil Branson, of the Tivoli, are to be married on Wednesday evening 20. A large hall has been engaged for the ceremony, which will take place at about 11 p.m. at night, after the performance of the Tivoli is over. On conclusion of the marriage a banquet will be partaken of, and a dance. Hundreds of invitations have been sent to friends of the pair, and it is expected that fully 1,000 persons will be present. Lena Salinger, a sister of the bride elect, is to be bridesmaid, and George E. Lask best man. Mr. and Mrs. Kreling of the Tivoli, will be sponsors. Mr. Branson is the leading tenor of the Tivoli, and comes from a very distinguished family in St. Louis, Mo. He was one of the original juvenile Pinetop troupes and formerly sang in one of the most prominent church choirs of St. Louis. He has been a member of the Tivoli co. for nearly four years or over and is a great favorite with the patrons of the house. Miss Salinger is an Australian by birth and came from there some years ago. She is the leading prima donna of the Tivoli and one of the greatest favorites and drawing cards that house has ever had. Both the groom and bride have many friends in public and private life and their marriage is a happy consummation of a long courtship.

It is rumored that several places of amusement (now closed) are to be reopened shortly. This is accounted for by the Mid Winter Fair Exposition opening, which is expected will draw the crowds of strangers to this city, who will want amusement of all kinds and at all prices.

HARRY J. LASK.

DETROIT.

The Queen of Sheba, Rhea's new play, received its first Detroit presentation on a before a large audience at the Detroit Opera House. The production is an elaborate one, finely staged. Rhea's dresses are rich and dazzling. As Tamar she made a pronounced success. W. A. Hart as Hiram of Tyre and the rest of the co. gave strong support.

Herrmann is playing his annual Detroit engagement at the Lyceum Theatre before large audiences. He has many novelties this year. He is assisted by Rene Herrmann. Russell's Comedians the latter half of the week in *The New City Directory*.

The Police Patrol at Whitney's drew crowded houses. *The White Slave* 10-11.

June is booked for the Detroit Opera House 16-17.

F. E. SCHRAMM.

PLAYS REVIEWED.

The Tanqueray.

There are two standpoints from which Mr. Pinero's play, *The Second Mrs. Tanqueray*, can be viewed. The first is from that of the dramatic critic; the second is from that of the student of social science.

This play was heralded as "the strongest play of our times," as "marking an epoch in the history of the English-speaking stage," as the beginning of "the renaissance of our drama," and as signifying and embodying as many other things as the extravagance of its admirers could suggest.

Writers had declared, moreover, that the piece was worthy of a Dumas or a Sardou, and that Mr. Pinero in it illustrated a remarkable advance in the treatment of a weighty social question.

These eulogies were not enough; even the opponents of the theories exemplified by Mr. Pinero in *The Second Mrs. Tanqueray* helped to pique curiosity by wailing and gnashing their teeth on account of its immoral influence and its tendency as an opening wedge to prepare the way to flood the English stage with dramatic discussions of persons and things that ought not to be discussed in polite society.

Mr. Clement Scott wrote an elaborate article on this subject for the leading American review, in the course of which he went so far as to say: "When it is proved to me that the public voice indorses the new drama, then I shall lay down my arms and quit the field, knowing I have done what I can for the art I have loved since childhood."

Here in New York the attitude of the critics toward *The Second Mrs. Tanqueray* is curiously feeble.

The dean of the guild—who has fought what he calls the adulterous French drama furiously for thirty years; to whom Camille and Camille's interpreters have always been an abomination, calling for the strongest reprobation of which he is capable, and who publicly refused to consider Ibsen's acting last season in *La Femme de Claude* because he believed that it was not a matter of interest to the public how such a play was acted—this veteran reviewer devoted one column of his journal to his customary protest against the class of plays to which Mr. Pinero's work belongs, and another column to a friendly apology for the appearance in it of Mr. and Mrs. Kendal.

The other papers, with one exception, received *The Second Mrs. Tanqueray* at its foreign valuation, either duplicating the ecstasies of its English endorser, or holding up their hands in holy horror in imitation of Mr. Scott.

The one exception was the *New York Times*, whose critic, with an approach to independence and originality of opinion, found a little fault with the play on technical grounds, and paid his respects to the crude acting of Mrs. Kendal in the frankest manner.

The writer's objections to the *Second Mrs. Tanqueray* are not based upon the moral idea. There is unnecessary coarseness at times in the treatment of the theme, to be sure, but subjects far more offensive have been frequently handled by modern dramatists—and by ancient dramatists, too, for that matter—without raising a storm.

Any power for evil that Mr. Pinero's theme may inherently possess is destroyed by his own crass clumsiness. The power for evil of a book, a picture, or a play is gauged by its artistic quality. A character that excites laughter when it is meant to inspire a shudder is not able to do harm when employed as an illustration of sinful cause and effect. A tragedy that arouses mirth is not impressive. A "society study" whose terrible example is a clownish, irrational ex-strumpet, while not the pleasantest spectacle in the world, is not likely to accomplish anything either in the direction of harm or of benefit.

In England, where many of the best works of the modern French school of dramatists are interdicted, it is not difficult to understand why Mr. Pinero's imitative excursion into their special domain created something of a sensation.

But our wideawake playgoers and our well-informed students of the drama are not willing to concede to him so easily even the vaunted claim of heroic audacity. We have not forgotten *La Dame aux Camélias*, *Le Mariage d'Olympe*, *Lionnes Pauvres*, *Le Demi-Monde*, *Diane de Lys*, *La Femme de Claude*, *Francillon*, *Le Père Prodiges*, and *Princesse Georges*, not to speak of *La Tosca* and Sardou's later drawing room melodramas—most of which, considering their nativity and environment, are artistic works, fulfilling the requirement of "common sense without commonplace."

But with *The Second Mrs. Tanqueray* it is different.

The carboled chaps who are permitted to impregnate some of our papers with their notions about the "new school" drama, who hail the whiskered Ibsen as their apostle and the nasty Antonie as their high priest, of course welcome *The Second Mrs. Tanqueray* with open arms.

They speak of its intensity, its bravery, its truth. Particularly its truth.

As *The Mirror* pointed out last week the play is false to the core. From beginning to end it is devoid of reality. What little interest it possesses is due to purely theatrical devices.

The dramatist who starts out to preach or to teach by the means of dramatic vivisection must show his audience types, not monstrosities.

Types have a universal interest and application; monstrosities are objects of morbid curiosity or of undisguised horror. The anatomist who reveals the mysteries of the human body to a class of students uses a normal subject for that purpose. And so does the demonstrator of social science, unless he be an empiric.

Human selects types, so does August. No

moral can be drawn from a play in which the chief character is an exception in human life. Yet such a character, such an exception is Paula, the adventuress. Equally exceptional, in another way, is the man that marries her, Aubrey Tanqueray.

Paula has been the mistress of many men. Tanqueray for no valid reason concludes to marry her. He is not a youth. He is not an enthusiast. He is not a victim of concupiscence. He is middle-aged; the father of a sweet daughter; a man that moves in society. His first marriage was a failure, for his first wife was an iceberg, without sympathy and without tact. He is not infatuated with Paula. He knows her past. She has no special power of attraction.

He makes a very lame explanation of his marital resolve to his intimate friend—a sort of De Jalin, imported, no doubt, from across the Channel, and thinly disguised as an Englishman. Tanqueray says that he is lonely, and that he thinks the mistress of many men deserves to be made his wife in order to have a chance to rehabilitate herself.

This is worse than improbable. It is false—glaringly false.

When we have made Paula's acquaintance—Paula with all the tricks of her trade; Paula, the hard-voiced, hard-featured virago, with a good deal more of Pimlico than of St. John's Wood in her language and behavior—one is forced to conclude at once that Tanqueray is either a lunatic or a fool—more than likely the latter. And yet it is plain enough that Mr. Pinero wishes us to take him seriously; to view him as a man of the world, with kindly impulses and a refined and tender nature. But, if Tanqueray is neither a lunatic nor a fool, then he is an unmitigated blackguard and scoundrel, for so sane, decent man would deliberately and cold-bloodedly outrage society, disgust his friends and wrong his innocent daughter by installing at his fireside a woman pulled out of the dregs of London fast life.

Paula herself is an uninteresting person. She does not even show wherein she might have attracted admirers in the days when she "kept house" for a varied assortment of men.

She rages, or complains, or yawns, or indulges in sporadic sentimentality during a couple of acts while the audience is learning what sort of a thorny bed Tanqueray has made for himself.

She has no notable merit except that when she is bored by respectability she does not commit adultery with her husband's best friend. Such a woman, used to such a life as she has led, and with nothing in her heart to restrain her, would be more likely to do this than to satisfy herself with a capricious, jealous, and futile effort to win the affection of Ellean, her step-daughter.

In this, as in nearly every other direction, Paula fails of truth. But Mr. Pinero wanted to make a play, and in order to make a play different from other plays of the same well-worn class, he violated human nature whenever he saw the opportunity.

And the fun of it is, that the "new school" idiots, with nostrils eager for the smell of the dissecting-room, rise up and call him blessed, and worship him for his departure from "conventionalism."

When Paula learns that the man who wishes to wed her husband's daughter is one of the numerous men that kept her in her in her pre-marital days, she suddenly develops a sense of quiescent honor that her previous record and experience render inexplicable.

She will not listen to reason. She tells Ardale, the girl's lover, that she will inform her husband of the facts. Why? As Ardale sensibly says, they two alone possess the secret; it will probably never be known; to tell Tanqueray will ruin the happiness of all concerned; she has only to hold her tongue to avoid disaster, involving them all.

Here again the unreality of Paula characteristically manifests itself.

She has been capable of most things, if not of all things; she has held virtue in contempt; she has deliberately brought herself into intimate domestic contact with a pure young girl, to whom she has not hesitated to show the coarsest side of her nature. But at this critical point she insists upon upsetting everything, destroying the hopes of the young girl she professes to care for, bringing wretchedness to Ardale, Tanqueray and herself, and all for no reason that any person of ordinary intelligence or of any grade of morality can possibly understand.

"Those whom the gods destroy they first make mad." Having to end his play tragically, Mr. Pinero no doubt thought that the irrational expedient of making Paula confess to Tanqueray would answer the purpose as well as any other.

And when Paula confesses, Tanqueray—who certainly by this time must be in a position to believe anything of her—is impressively shocked.

A middle-aged man marries a strumpet with his eyes wide open and then is horrified because she tells him that one of her ex-lovers is the man who wants to marry Miss Tanqueray. In the first act he had not enough interest in the personality of her ex-lovers to take the trouble to read the long list of their names, conveniently and considerably written out for him by the woman; but he is shocked now. They have words—they are constantly having words—after this disclosure, but they soon make it up. He transfers all his resentment to Ardale. And then they sit down comfortably, holding each other's hands, to debate what is the best thing to do.

Even now Tanqueray is anxious to start afresh and to procure a brand-new set of Lanes and Penates.

But Mrs. Tanqueray looks in a mirror and discovers lines in her face.

That opens a new train of thought.

She begins to worry about the day when by the moon's rays or in a flood of morning light Tanqueray will see the wrinkles, and shrink back with the knowledge that she is old and homely and vicious.

This is quite an unnecessary subject of anxiety, however, for Tanqueray is such an ass that it is the height of improbability to suppose he will ever see anything.

With Paula it is different. She does not know him. The phantom of wrinkles and hollows, the vision of the "guttering candle," is more than she can stand.

Having set the whole Tanqueray family by the ears, she leaves the stage, and by-and-by the audience is informed that she has committed suicide (by what means is left to the imagination) in her bed-room—probably before the looking-glass.

Thus Paula ends herself and the play by a crowning act of unreality.

Such women, or, rather women with such records, never commit suicide except when they have been drinking or taking an overdose of morphine. They lack the sensibility and the nerve to do it at any other time. The police department, if appealed to, will bear out this assertion.

It will be seen that this "epoch-making" play, this "beginning of the dramatic renaissance," has no denouement. A denouement, as every one knows, is the untying of a knot. The knot is left tied, in this case, with an inextricable snarl added.

Neither as a drama pure and simple, nor as a social study, does *The Second Mrs. Tanqueray* bear the application of any serious test. Qualities and merits and meanings have been credited to it that it does not possess.

It is well written; it has, particularly in the speeches of Drummie, a certain cynical flavor that is brilliant, if exotic. But in its entirety it is a tedious and unsatisfactory play, whose features of interest and whose truth to human experience have been misstated and overrated in the most barefaced manner.

Mrs. Kendal's acting as Paula does not demand careful analysis. It is a crude, noisy, and vulgar performance. The actress seems to have done her utmost to emphasize the adventuress' most disagreeable characteristics. She makes the woman unspeakably coarse in bearing, voice and gesture. In no sense is it an artistic personation, or one that does credit to Mrs. Kendal's reputation as a painstaking actress. Of subtlety and finesse it has none, either in intention or in execution.

By her peculiar delivery of many of the lines and by her comic "business" Mrs. Kendal manages to make the audience laugh frequently. She never makes them weep. Nor does she thrill them or give them "that creepy feeling" that the author doubtless hoped for.

Mr. Kendal's Aubrey Tanqueray is colorless. If Mr. Kendal were anybody else than Mr. Kendal he would probably be called a stick in this part. We have not many remarkably accomplished leading men in this country. But if any one of a score of young leading men that might be named off hand could not give Mr. Kendal "cards and spades," and then act him out of sight as Tanqueray, the writer is vastly mistaken.

Besides Mr. Dodson, who as Drummie shows what good work he can do even when he is cast out of his line, which is eccentric character or broad comedy, the only member of the cast at the Star who deserves a word of approbation is Mr. Huntley, whose bumbling and feeble-minded Sir George Ormby is a capital bit of acting.

H. G. F.

A Star's Play.

The most noteworthy feature of E. E. Kiddle's new play, *Peaceful Valley*, now running at Daly's, is the dialogue. It is bright throughout, and is frequently witty.

Sheridan has been criticised for making all of his characters say witty things without regard to their station in life or their previous condition of servitude. Kiddle, on the other hand, might be criticised for giving all the good things to Hosea Howe, the character played by Sol Smith Russell.

But that is the trouble with all tailor-made plays. The star gets the centre of the stage. The calcium light must be thrown on the star in every tableau. The star has a monopoly of repartee.

In the last act of *Peaceful Valley*, Jack Farquhar, a reformed gambler, has to sit around and fill in time laughing at the drivel that Hosea has of putting things when giving an account of his experience in New York. In technical lingo, Jack has to "feed" Hosea.

Mr. Kiddle is not to be blamed. It's the fault of the stellar system—at least there's something wrong with Mr. Russell's stellar system. There's too much of Hosea in the piece.

An audience tires of too much character work unless the part is personated by an unusually magnetic comedian. Joseph Jefferson, as Rip Van Winkle, never bores the audience, although he is scarcely ever off the stage throughout the entire performance. But Mr. Jefferson is endowed with wonderful magnetism.

Mr. Russell is undoubtedly gifted with natural ability for the personation of rural humanity, but his meaningless pauses and the other tricks of conventional stars that he resorts to would not be tolerated if he were the comedian of a stock company.

A. E. B.

Truth Without Offense.

Ever since Edward Harrigan got into favor as a playwright with New York, he has introduced into his local dramas, as one of the principal elements of interest, the dissensions of the Irish and the colored races.

In his latest play, *The Woolfen Stocking*, he has substituted the Jew for the negro, and he has revealed that his psychology is quite as comprehensive as it is acute.

The scene in Hester Street, for instance, in which Isidore Rosenstein, candidate for alderman, accentuates his wishes to secure the support of the voters of his Ward, by distributing from a cart hats and other useful articles to the campaign mob, is a fine satire, and there is in it just enough exaggeration to make it ineffective.

It is worthy of note, in this connection, that, although Mr. Harrigan's stage characters include many nationalities and strata of life, there is never in his delineation of them anything that can offend an auditor. He injects into all of his creations enough humanity to make them reasonable, and their foibles are so palpably ingenious that the effect is only diverting.

Paddy Dempsey, the blind itinerant, is a well-defined and pathetic reproduction of a type common in our streets. Sightless, retrospective, a silent plea, the old man is a pitiable contrast to the cheerful artisans of Hickey's Hotel and McLarney's stables. His perverted fortune and its eventual recovery make a plaintive contrast to the temperaments of those about him; and the kindness with which his uncouth neighbors treat him, indicates, as Mr. Harrigan evidently means it should, that pity is inherent in everything human.

Edward Mack's performance of the part is simple and subtle, effective because of its naturalness and the monotone of Mr. Mack's delivery of his dialogue.

F. E. M.

FRANK COLTMAN.

The first-page picture this week represents Frank Colman in the character of a light comedy dude, a class of work of which he has made a special study, and in which he has won notable successes on the stage. Mr. Colman has been advancing quietly but steadily to the front in this line of personations. He aims to occupy the place made vacant by the retirement of George Parks, who was considered the best in that style of character. Mr. Colman's work in *For Congress*, *The Main Line*, and during the past two seasons in *The Danger Signal*, would seem to make his ambition justifiable. And yet Mr. Colman is by no means a one-part actor. He has played light juvenile in *Skipped by the Light of the Moon*, the low comedy part of Tom Dossiter in *Harbor Lights*, and during the past two years with *The Danger Signal* he has doubled the dude and tramp parts. Many actors refuse to double, but Mr. Colman saw an artistic opportunity in playing parts so widely different, and his work met with praise from press, public and fellow-professionals. Mr. Colman has not yet engaged for this season.

PROFESSIONAL ETHICS.

The following letter has been received from the star of the May Howard Burlesque company:

BOSTON, Oct. 21, 1919.

To the Editor of the *Dramatic Mirror*:—

Permit me to mention through your columns an incident that occurred here this week. E. E. Rice, of *Venus and her Four*, visited our show at the Tuesday matinee. He left the theatre before the entertainment closed. During the last act a man came upon the stage rather mysteriously with a note for one of our principal artists, saying that Mr. Rice would like to have her call at his hotel on business.

The lady's husband visited Mr. Rice, whereupon he was offered all sorts of inducements to get the lady away from our company. "I will give you a big salary," Mr. Rice said, "you will have but one or two matinees a week, you will be with my attractions, and I will make you a star." These and other promises were held out, and they were cajoled to make an artist discontented with her present lot.

While, of course, this may be all very well for Mr. Rice, why does he not court for his artists in *Summer*, when they are at liberty to engage with whom they please? Why wait until companies are organized and then come along and try to disorganize them?

The offer was tempting, but the lady and her husband were too honorable to listen to Mr. Rice's rash promises for a time at least.

I sent a note to Mr. Rice, saying that I was aware of his overtures to one of our company, but he only said (to the artist, not to me) that he "couldn't see the world have Miss Howard think he would do anything unprofessional."

If not unprofessional, what was it, dear Miss Howard?

Yours respectfully, MAY HOWARD.

The foregoing letter was shown to Mr.

Rice, who was asked if he had anything to say upon the subject.

"I have suffered too much from having people stolen away myself to do anything of that kind. Some one asked me the other day in Boston to go to see a young woman in the May Howard company. I went. I found her to be extremely clever, and I sent her a note asking her to call upon me. Her husband came. I told him that when his wife's engagement with Miss Howard terminated I should be glad to negotiate with her, as I considered her to be an artist of great promise. He was pleased with the prospect, and said that his wife would engage with me at the conclusion of the present season."

"There was nothing unprofessional in my action. I did only what any honorable manager would do in like circumstances. I don't suppose that Miss Howard has a contract for life with all the members of her company. I know that I haven't. I distinctly told the husband of the artist in question that I would not engage her until she finished with Miss Howard."

THE METROPOLITAN OPERA HOUSE.

Work is going on rapidly on the Metropolitan Opera House. The stage has been lowered three feet and the portiere boxes have been replaced by rows of seats. Cream white has given place to the yellow tone of the interior. The front tier of boxes has been advanced about ten feet, while the ceiling has been made of plaster of paris instead of iron. The house will open on Nov. 27, with *Romeo and Juliet*, Emma James taking the latter part.

WHILE HE PLAYED SHYLOCK.

The *Chicago Times* the other day printed an article describing how Henry Irving, while playing *Shylock* in the Columbia Theatre in that city, was defrauded by a combination of minor employees of the theatre. One of these men sold pass checks used at an entrance to the theatre approached from an adjoining saloon, and thus the legitimate buyers of regular standing-room tickets found the best positions occupied. Irving, of course, got no percentage of this class of tickets.

TELEGRAPHIC NEWS

CHICAGO.

Chicago With Nearly a Million "In the House"—Looking Forward to the Fair—Chicago Daily Chronicle.

(Special to The Mirror.)

Chicago, Oct. 30.

Last Monday was, as you probably know, Chicago Day at the Fair. There were more than 750,000 people on the grounds—more than W. W. Kelly ever drew with Grace Hawthorne, in spite of the telegrams he always produced "to prove it." Last week over 2,000,000 people paid their good money to get into Jackson Park, and they had plenty left to spend at the theatres. The truth of the old saying, "Everything comes to him who waits," was conclusively proven on that occasion, and the waiters reaped a rich harvest. At Charlie Rector's Cafe de la Marine, on the Fair grounds, I attempted to dine at 6:15 p. m. The waiter carried the silverware in his pocket and he said to me: "Mr. Hall, you can have spoons with your caviare or forks with your chicken. I can't give you both. What will you have?" And I took forks. It was a lovely day. In a crowd of 750,000 a man realizes how very insignificant he is. It would have done many actors a great deal of good to have been here. But our next great card is Manhattan Day, and we look for another corker, though not as large as Chicago Day, of course.

In anticipation of Manhattan Day we are putting in a big stock of vermouth, old rye, sugar and lemon. I expect to see many New Yorkers here. Al Canby should certainly come, as he is a devotee of the Manhattan. But, really, don't you think we're quite a show town after having 750,000 in the house? I lean with pain that Comedian Eugene O'Rourke and Manager Lee Harrison, of the Wicklow Postman, have discharged one of their actors because they caught him eating pork on Friday. This is important, if true.

Chicago managers have nothing but money, and all sorts of money, at that. Saturday I met John Warner, of the Abbey forces coming out of one of the leading jewelry stores and I remarked to him that only managers with attractions in Chicago now could buy jewelry. He informed me that he had just been in to order a fine umbrella at the expense of David Henderson, with whom he took issue last Spring on David's pessimistic interview on World's Fair business in Chicago in *This Mirror*. At that time John told David that all of the Chicago managers would get rich during the Fair, and David said if they did he would buy John a suit of clothes. John didn't need clothes, but he wanted an umbrella, and he gets it.

I do not believe David will kick over the bill, therefore, however, as Ali Baba crowded passers-by into the street this Summer, and last Sunday night he gave Sinbad a fine revival to a business that has not given the scrub women time to clean out since then. It is gorgeous enough to inoculate our rural visitors with the opium habit.

Just to give you an evidence of Chicago enterprise this year, let me tell you that the management of the Cyclorama of Jerusalem and the Crucifixion has put a brass band out in front, and when I passed there the other night it was playing "The Man Who Broke the Bank at Monte Carlo." When I told this to Tony Denier, the old clown, he said it reminded him of the new pianist who was directed by the lecturer on the scriptural panorama to play appropriate airs, and who, when the water-walking episode was illustrated, struck up, "A Life on the Ocean Wave." I told Tony that he was one of the few men who could recall such an old story.

I do not need to specify the business being done by the attractions at the downtown houses, as it is great all around. At the Columbia to-night, Irving and Terry opened their third week, presenting *Becket* to the capacity of the house, and it is impossible to buy a seat for the rest of the week. Coquelin and Hading are doing a good business at Hooley's, but it is not big. Their performances are wonderful, however. Their third week opened well to-night. The third Abbey attraction, America, needs no special mention, as it is packing the big Auditorium twice every day, and drawing \$10,000 every week. The silver question does not worry Mr. Abbey to any great extent.

Manager Will Davis, of the Columbia, went out to the Fair the other day, and secured for his wife, Jessie Bartlett Davis, some gorgeous Indian costumes which she will wear in *The Opallias*, when the Bostonians produce that red-hot opera at the Columbia after the Irving engagement.

Speaking of *The Bostonians* reminds me that we are all glad to learn here that Ned Huff has become the leading tenor of the company in name as well as in fact. He deserves it, as he is by all odds the best light opera tenor in this country.

Harry B. Smith, the well-known librettist, is now the dramatic and musical critic of the *Chicago Evening Journal*, and long may he wave.

Felix Morris had a good engagement at the Schuller and he drew remarkably well in the face of such opposition. Mr. Morris' methods do not appeal to the yaps who have recently peopled our theatres. He is a sort of a cut-glass comedian and their dull senses cannot tell the difference. To-night he gave way to Lady Windermere's Fan, which had a good big house and which seems to have made a hit.

Nothing can stop A Trip to Chinatown at the Grand, where it is packing the theatre nightly, and at McVicker's Mr. Crane is taking in about \$2,000 a performance with *Brother John*. I had the pleasure yesterday of meeting Martha Morton, who wrote the play, at a breakfast given in her honor at the Hotel Richelieu by Mr. Crane.

Last Tuesday evening I saw Agnes Booth

and her husband, John Schoeffel, in a box at Hooley's. The actress never looked better, and she evidently enjoyed the splendid work of Coquelin and Hading in the French version of *Taming of the Shrew*.

That eminent philologist in the line of sou-brette names, Frank Murray, who has collaborated with me on a list which includes such wonders as Trisie Friganza, Mona Mora, and Yolande Wallace, will be pleased to learn that I have added to it a new and unique one, Blanche Brogan, which is a great name for a dancer. Miss Brogan is with my friend, Charlie Riggs, who, with McCoy, opened well with *Marie Heath* in *A Turkish Bath* at the Windsor yesterday, where *The Two Orphans* had a fair week with Julia Stuart and Maude Granger.

Ned Walsh, of the Union News Company, is pushing one of the best souvenirs of the Fair I have yet seen. It is a book of photographs called "Snap Shots," and they are faithful reproductions splendidly shown.

Gerald Griffin, who was out with *The Journalist*, has returned to the city, and the twentieth annual convention of the National Woman's Christian Temperance Union is being held here this week.

Attractions at outside houses here this week are Ole Olson at Havlin's, Von Vomon at the Haymarket, *The Hustler* at the Clark Street Theatre, *The Voodoo* at the Empire, *Struggle of Life* at the Academy of Music, Edwin Arden in *Eagle's Nest* at the Alhambra, Raynes and Kennedy's *Bright Lights* at the People's, Duncan Clark's *Female Minstrels* at the Isabella, vaudeville at the Grotto, Lyceum, Olympic, Sam T. Jack's, and Park, and minstrels at Haverly's Casino-Eden House.

The Trocadero is filled every night with *Sandow* and a fine bill, and the Wild West turns them away twice daily.

It is likely that the great Ferris wheel and many of the important Midway attractions will be seen in New York next Summer in connection with the Wild West.

Come out here on Manhattan Day and let us show you what we have got. It is better than a flush, and it does not cost as much.

"BUT" HALL.

PHILADELPHIA.

A Prosperous Week in This Theatre, and the Outlook Good for the Season.

(Special to The Mirror.)

Philadelphia, Oct. 30.

Shing Ching is picking up notably. Ada Glasca retires from the title role, and the newly married Villa Knox (Mrs. Roth) will take the part on Oct. 21. She is a great favorite here. Her husband, A. L. Roth, becomes manager of the company, which will take the road, opening at Petersburg, Va., on Oct. 23. The Grand Opera House will close on Oct. 21 for two weeks, and then open for the Winter season with the Austrian Band, of fifty pieces. House large to-night.

At the People's Theatre, *Reels* did a fair business. To-night the audience is heavy to witness *The Country Circus*, which has been greatly improved over last season.

At the Grand Avenue last week the business was fair, with presentation of Tom Robertson's *School*. To-night the house is good, the bill being *A Night Off*. The cast is in the main meritorious.

The Hamblers drew to capacity of the Park. Donnelly and Girard are rehearsing new features constantly, and trimming away verbiage and "soft stuff." Roland Reed in *Lead Me Your Wife*, has this week. He is a great favorite in this, his native city. The Park is packed to-night.

The greatest week of the season was seen at the Empire last week. Primrose and West being the attraction, with a minstrel performance of strength and refinement. This evening, Bobby Gaylor in *Sport McAllister*. Audience large and hilarious.

The Comedy of Errors, with Stuart Robinson as the star, closed a two weeks' engagement at the Broad to a very fine business. The Bostonians opened to-night for a fortnight's run in *Robin Hood*. The house is very large.

Business at the Standard shows careful and discreet management. Last week *A Society Tramp* did a good business. To-night *The Colonel* and I, with Gallagher and West in the leads, is a weighty bill, and is pleasing a good-sized audience.

Navarroun, with Chancery Olcott, had a fair week at the Walnut. The cast is stronger than last season. *A Brass Monkey* is this week's bill, and the house is very fine.

At the Auditorium Bobby Manchester's *Night Owls* did an enormous business last week. To-night Hyde opened with his *Star Specialty* company, and the attendance is to the capacity.

At the National, *A Breezy Time*, billed with light performers, had a good week. *Hanon's Fantasia* opened this evening to a large audience. Many of the tricks in this pantomimic spectacle are entirely new, and are sure to be appreciated.

At the Chestnut Street Theatre, *The Sportsman* was not a success, if judgment be based upon attendance after the opening night. This evening *Fay Templeton* in *Madame Fanny* has a good house, and the company for the most part is strong. The opera is magnificently mounted.

At the Chestnut Street Opera House *Shore Acres* closed the first of its three weeks' engagement to fair business. The story is intensely interesting, the company adequate, and the future success probably assured. This evening the attendance is satisfactory, and the second week may be said to have a good send-off.

At Foranough's Theatre East Lynne was a happy revival of last week, for the attendance was uniformly large and delighted. George Leavack and Fanny McIntyre, who head this capable stock company, deserve and receive high commendation for their conscientious and artistic work. This week Jack and his talented wife, Annie Firmin,

join the company, and at the matinee to-day made their first appearance in *Captain Swift* to a crowded house.

Manager Jernon, of the Lyceum, is a busy man. Last week he did satisfactory business with an olio company and George Dixon, the negro boxer. This week opened with to-day's matinee, and large attendance. Matthews and Bulger's *All Star Aggregation*, and William Muldoon, the wrestler. Attendance to capacity.

At the Bijou the same old story is told. New faces every week. Continuous performance and continuously crowded attendance. This week opens in the same way, with thirty-two new performers.

The Gaiety and Star will reopen under the management of J. R. Hafner on Oct. 19 with a gift of the entire proceeds of the day to the unemployed of the Kensington district.

The Arch Street Theatre has been temporarily closed.

Hinrichs' Opera company will return for a fortnight in November, appearing at the Grand Opera House.

Constant Street Opera House gives a benefit for the local poor, matinee, Wednesday 15. Weather cool, and theatricals on the week promise an increase over the one just closed.

EDWIN RUSHTON.

CINCINNATI.

Grand Success, Felix Morris, The Black Creek, and Other Attractions Well Received.

(Special to The Mirror.)

Cincinnati, Oct. 30.

Bessie Bonehill in *Playmates* packed the Walnut Street Theatre to-night, and if the applause be any indication both play and star are insured a successful week. Ward and Vokes, Seelye and West, and Minnie Thurgate in their specialties were cordially received. Next week, John Stetson's *Crust of Society*.

Felix Morris opened to-night at the Pike to an excellent house, presenting *The Old Musician* and *The Major*. Morris' repertoire for the week will include *Evergreen* and *Cousin Joe*; and *The Vagabond* and *Moses*. The star's support was excellent, and the engagement promises excellent returns from a financial standpoint.

The Black Creek, under the direction of Lawrence McCarty, crowded the Grand to the doors to-night, and the management rests assured with the certainty of a successful two weeks' engagement. The specialties of the French Quadrille dancers and Biancifiore were deservedly encoored, and the dancing of Stacioni and Bartoletti came in for enthusiastic recognition.

At Havlin's, yesterday, Lost in New York was accorded an excellent attendance at both matinee and evening performances. The play was satisfactorily cast and mounted in splendid style.

Reeves and Palmer's *Cosmopolitan* company, headed by Press Edridge, and including Rouciere and Mildred, Mary Stuart, Drummond and Staley, and Murphy and Mack, packed the Fountain at both performances yesterday. The company is excellent and the programme interesting. Next week, Frank Willis' *Two Old Crones*.

A Barrel of Money proved a potent card at Heuck's yesterday, the sensational features of the play capturing the clientele of the house immediately. Jessie May Hall established herself a prime favorite at once, and the work of Minnie De Hann, Elaine Florence, Clark E. Swain, and John Turner was above the average. Next week, *The Hustler*.

The Marie Greenwood Opera company presented *Boccaccio* at Robinson's to a large attendance, the work of the star meeting with a most pronounced reception. The cast throughout was satisfactory and the opera was staged in good style. *Demetrio* will be produced later in the week.

C. W. Williams' Specialty company opened a week's engagement at the People's yesterday to a packed house, and the specialties of Nida Reval, Lavender and Tomson, Cleo Le Vene, and Williams and Barton scored pronounced hits.

Colonel Robert G. Ingersoll's lecture at the Pike on Thursday evening attracted a thirteen hundred dollar house.

Manager W. A. Easton, of Robinson's Opera House, was married last Thursday to Mrs. W. H. Mitchell.

Manager George Baker returned from a business visit to Chicago on Friday evening. With the advent of cool weather, theatrical business has taken a perceptible boom.

JAMES M. DONOUGH.

PITTSBURGH.

Julia Marlowe's Social - Grand Success - Popular - What the Theatricals are Doing.

(Special to The Mirror.)

Pittsburgh, Oct. 30.

The capacity of the Bijou was taxed to its utmost to-night on the first performance here of *Darkest Russia*. The piece was magnificently staged and the company excellent. From the advance sale, a good week is assured. Donnelly and Girard follow in *The Rainmakers*.

Julia Marlowe opened to a good house at the Duquesne, presenting *The Love Chase*. *Romeo and Juliet*, *Twelfth Night*, and *Much Ado About Nothing*, are underlined. Advance sale large. Next week, Fanny Rice in *A Jolly Surprise*.

Blue Jeans titled the Alvon comfortably, and sent the audience away in a merry mood. Next week, John Drew in *The Masked Ball*.

Admirers of the fistic art were out in full force at the Grand Opera House to-night, the main attraction being Charles Mitchell and his sparring companion, Jim Hall. The frame in which these worthies was set was J. C. Stewart's *Wicked City*. *Spider and Fly* follows.

At the Academy of Music, Gus Hill's com-

pany opened to very large attendance. Next week, *The Night Owls*.

James A. Kelly presented *A German Soldier at Harris'* to good business. Marie Greenwood Opera company follows.

Campanini and Black Patti appear this week at the local Exposition.

The scenery, manuscript, etc., of *A Fair Rebel* were sold at auction under a constable's levy 14, and were bought in by Manager Whit, of the Opera House, for \$35.

Julia Marlowe emphatically denies that she ever contemplated presenting the city of Pittsburgh with a fountain, and maintains that the report is causing her considerable annoyance.

E. J. DONAGHY.

ST. LOUIS.

Aristocracy, A Country Sport, White Cloud, Minstrels, and Other Attractions Well Received.

(Special to The Mirror.)

St. Louis, Oct. 30.

A Country Sport, with Peter F. Daly as the star, opened at the Hagan last night to a fine audience.

At the Olympic to-night *Aristocracy* is being played to a large audience. The company presenting it includes a number of distinguished players.

The Robin Hood Opera company opened with that popular opera at the Grand Opera House last night before a big audience. The cast is excellent, and the production most elaborate. The Knickerbockers will be produced commencing on Thursday night and for the rest of the week.

Low Dockstader's Minstrels opened at Pope's Theatre with yesterday's matinee and the audience completely filled the house.

McCarthy's Minstrels opened yesterday at Havlin's to the usual big audiences at both performances.

Harry W. Williams' Own Company opened at the Standard and included a number of the very best performers in vaudeville.

Fields and Hanson gave a professional matinee last Friday at the Standard and Messrs. Drew, Reed, Sanford, Nobles and the other professionals in the city occupied boxes.

W. H. Fitzgerald, stage manager of the Crazy Patch company, and a general favorite here when he sang for several seasons at Urig's Cave, sang a new song for the first time called "The Last Waltz," composed by George A. Cragg, the musical director, made a hit.

By the time this is in print, Manager Ollie Hagan, proprietor with John Havlin, of Cincinnati of Pope's, Hagan's and Havlin's, of this city as well as of theatres in Cincinnati and Chicago, will have purchased Ninth Street Theatre in Kansas City. The negotiations have been pending for some time.

One of the members of the Crazy Patch company that played at the Hagan last week, was Blanche Nichols, a St. Louis girl, who has not been seen in St. Louis for two years.

Charles Spaulding, the millionaire owner of the Olympic Theatre, who resides in Saugerties, N. Y., is here on his usual Fall visit.

In a letter to a friend in this city, Addie Cora Reed states that she will leave the Gilbert Opera company next week.

It has been quietly reported that Manager James J. Butler, of the Standard Theatre, will place another manager in charge of his theatre next season and take out two strong vaudeville companies. W. C. HOWLAND.

BOSTON.

E. S. Willard's Social - Grand Success - Popular - What the Theatricals are Doing.

(Special to The Mirror.)

Boston, Oct. 30.

For the critical theatrical event of the night is the first appearance of E. S. Willard as Hamlet, after months of careful preparations. Mr. Willard's version follows *The First Folio*, published in 1623, and hence it presents some scenes not commonly seen. In the first act there are four scenes, the ramparts, the audience chamber, the ramparts, and the cliff. The second and fourth acts and the first scene of the third are in the audience chamber, while the last half of the third act is in the Queen's chamber. In the fifth act the graveyard scene is followed by one in the courtyard of the castle.

Willard's impersonation contained much that was extremely interesting. The audience was very large and critical, and it was generally recognized that in *Hamlet* Mr. Willard has a part that will add greatly to his reputation. There is, in fact, no Hamlet on the American stage that can compare with his. Marie Burroughs proved to be an excellent Ophelia.

The supporting company was unusually interesting to Bostonians, for Sidney Booth played Horatio, H. Gittus Lonsdale, Guiderstern, H. M. Pitt, Bernardo, and Maude Hoffman the Player Queen.

Two comic operas new to Boston opened engagements to-night. At the Hollis Street *Marie Tempest*, always a local favorite, appeared in *The Algerian*.

De Wolf Hopper's popularity shows no diminution in Boston, for the *Globe* was packed to-night at the first performance here of *Panjo and Ram*.

At the Grand Opera House, the very successful fortnight of the stock company ended 14, and now while that organization is on the road combinations hold the stage. The first of these is *The Flag of Truth*, which opened to-night, with William Haverth, the author, in the principal part.

The Span of Life, which ran to big business for a month at the Boston last Spring, opened at the Bowdoin Square for a fortnight. Judging from indications to-night the human bridge and the other thrilling features are as popular as ever.

Prime Pro Tem moved along merrily at the Museum and bids to far run until long into the Winter. *Forrie West*, *Jessie Sadler* and *Fred. Lennox* form as funny a trio as has

been seen for a long time and their powers are now given full scope.

Venus is in its sixth week at the Park. The latest innovation is a baby carillon which makes an entrance with Helen Mostyn. The fifth performance comes next week.

The Black Crook at the Boston received an important addition to-night in the Tacchi Brothers who do a clever musical act. Tomorrow night the ladies in the audience will receive silver pins as souvenirs of the fifth performance.

Glen-da-Lough stands among the new Irish plays which have run in Boston more than a fortnight. Its successful season at the Columbia ends this week, for Pauline Hall in The Honey-mooners begins a run 30.

At the popular priced theatres the attractions are: Bijou, continuous variety, Grand Museum, E. P. Sullivan in Around the World in 80 Days; Howard Athenaeum, Florence Hamilton in Reddy's Luck; Lyceum, Sexton's Comic Opera Co.; Palace, Gaiety Burlesque Co.

Friends of Inez Crabtree, who have watched with interest her clever performances of a small part in Prince Pro Tem, will be glad to learn that she will soon have a chance to appear as Princess Lucie, a part the music of which exactly suits her voice.

The season of symphony concerts opened successfully 14, and music-lovers are anticipating great treats from the work of Emil Paer, the new conductor.

Arrangements have been practically completed by which the present Bijou will be turned into an annex to the Adams House just as soon as B. F. Keith's new theatre is completed.

Sonia Scalchi, the celebrated contralto, is in Boston studying her part in Verdi's Falstaff with Signor Rotoli, of the New England Conservatory of Music.

John Stetson, proprietor of the Globe Theatre, has purchased a magnificent estate at Burgess Point, between Pride's Crossing and Beverly, for a summer residence. There are four acres in the grounds, which are laid out in most attractive style, and the house is one of the finest on the North Shore.

The Star Course of Entertainments opened in Music Hall to-night with Lillian Nordica and the Germania Orchestra.

The Cadets' new opera, Tobasco, by R. A. Barnett and George W. Chadwick, has been accepted, and rehearsals will begin at the Tremont in about a month.

Mr. and Mrs. Louis E. Whicker (Mae Bramson) are to be at home at their residence in Brookline Wednesday evening, Dec. 3 to 20.

Trixie Friganza rejoined the cast in Venus to-night. She has been away on account of the illness of her mother.

JAY B. BENTON.

CLEVELAND.

The City Directory, 6 Mills, The Operator and other offerings of the Theatres.

(Special to The Mirror.)

CLEVELAND, Oct. 30.

John H. Russell's Comedians opened to-night at the Euclid Avenue Opera House in The City Directory to a well filled house. The company is essentially the same as last season, Dan Daly joining it here. Aristocracy next week.

At the Lyceum Theatre the Brothers Byrne appeared in the nautical comedy, 8 Bells, before an appreciative audience to-night. The attractions next week are Darkest Russia the first three nights and matinee, and The Little Tycoon the balance of the week.

H. R. Jacobs' Theatre was filled to-night to see The Operator, with the two stars Willard and William Newell as the attraction. It was well received, and will no doubt play to large houses during the week. Next week, Hoyt's A Brass Monkey.

The Rente-Santier Burlesque company opened at the Star Theatre this afternoon to a crowded house. The company is a favorite here, and will do a large business this week. Next week, The City Club.

Carl Albert, of the Albany Theatre, was visiting his many friends in the city during the week. He was formerly with Baber's Opera company.

WILLIAM CRANFORD.

SINBAD REVIVED.

(Special to The Mirror.)

CHICAGO, Oct. 30.—Sinbad, or, The Maid of Babilonia, one of the most popular of the American Extravaganza Company's spectacular productions, was revived on an elaborate scale at the Chicago Opera House to-night. The piece in its new form is acknowledged to be the most magnificent and pretentious extravaganza ever presented at this theatre. Every possible chance for elaboration of the previous production of Sinbad has been utilized. The music is practically new from beginning to end and is of the brightest possible character. The scenery is superb and the costumes are unique in design and extraordinarily rich in material. The cast is the strongest ever engaged in any of the American Extravaganza Company's productions. All the seats in the theatre were sold two or three days ahead, and fully three thousand people were turned away from the door to-night. The greatest interest has been manifested in this production as it has in all the pieces of the "company" for the last eight years, both by Chicago theatregoers and by the friends of the organization all over the country. The reception accorded the piece was most enthusiastic and the verdict was unanimous that it excels anything of its kind heretofore produced in this country.

DAVID HENDERSON.

MADE A NEW RECORD.

(Special to The Mirror.)

NEW ORLEANS, Oct. 30.—John T. Kelly made a new record at the St. Charles Theatre to-night, playing to 82,364, paid admissions. The performance made an immense hit.

CHARLES GOSWOLD.

IT IS ALL RIGHT.

(Special to The Mirror.)

OMAHA, Neb., Oct. 30.—Make no mistake. The Fifteenth Street is all right. A Railroad Ticket opened to \$500 to-night, and Carter's Tornado played a matinee to \$400.

Doc. FREEMAN.

Manager Railroad Ticket.

RECORD BROKEN.

(Special to The Mirror.)

SAN ANTONIO, Tex., Oct. 30.—Lewis Morrison has broken the record of any big business this season. Could not get the people in who wanted to see the performances.

GEORGE WALKER.

Manager.

REFLECTIONS.

Frank W. Sanger is assuming some of the responsibilities of the English Tourment organization, which is stranded.

Max Freeman and George B. McLellan had words on the stage of Harrigan's Theatre last week. The result was Freeman ended his connection as stage manager for the Pauline Hall company.

Reginald de Koven is spending the week in Boston supervising the production of The Algerian.

John S. Marble, stage manager of No. 1 A Trip to Chinatown company, played Welland Strong in Chicago several nights, owing to the illness of Harry Connor.

Jennie Corroll has joined The White Slave company.

Mason Mitchell will leave Chicago on Nov. 1 for a trip to Samoa, in the South Pacific. He will return in May, bringing with him a collection of natives from the South Sea Islands. He will exhibit them in America.

Lelia Wolstan has taken the leading position in Walker Whiteside's company. Miss Coggeswell having been compelled to leave because of serious illness.

Una Abell has been engaged for Daniel Frohman's comedy company.

Daniel Frohman was in Boston last week.

Wright Huntington was quoted as saying the author of Blue Grass succeeded him as leading man of the play. Mr. Huntington should have been quoted as saying the backer succeeded him.

J. Vincent Serrano (Vinton Ayre) has been elected a member of the Players' Club.

Jack Hirsch says he intends to take out an opera company.

Paul Arthur and Robert Willard played 10 the best matinee business this season of Miner's Newark Theatre.

For the past week Beatrice Moreland has been lying dangerously ill with pleurisy and an abscess on the liver, but her physicians pronounce her out of immediate danger. About six weeks ago she had a fall out of a carriage in the Park, by which she sustained severe internal injuries, which resulted in her being confined to her rooms for a month. Miss Moreland, thinking she had entirely recovered, went out and took a severe cold, which resulted in her present illness.

Annie Ware, a graduate of the Lawrence School of Acting, has been engaged by Manager Phelps for Mr. Potter of Texas.

Walter Eyttinge died on Sunday night in a hospital in San Francisco. He was a member of the Span of Life company. He joined the company three weeks ago. He played the heavy role of Dunstan Leach. His death was caused by typhoid fever. His recent engagements have been with Rose Coghlan, Lillian Lewis, 90 Days and Fanny Davenport. He leaves a wife and son in this city. He insured his life a few months ago. He was an excellent character actor.

Le Diner de Pierrot, a new one-act operetta, of which C. L. Hess is composer and M. B. Milouvoys librettist, was produced at the Paris Opera-Comique on Sept. 25. The verses are said to be graceful and witty, and the music is described as charming and appropriate. The dramatic interest is slight, consisting wholly of the quarrel of the lovers, Pierrot and Columbine, and their reconciliation, an evening meal intervening. On the same evening was produced Madame Rose, which is declared to be unsuited to this lyric stage.

G. Metzerott and Company, music dealers and owners of Metzerott Hall, Washington, D. C., have made an assignment. The indebtedness of the firm aggregates nearly \$100,000, besides individual debts of the members of the firm, amounting to \$105,000, secured by mortgages, but it is said that the assets exceed the liabilities.

The Philadelphia Press says: "Last week the stock company at Forepaugh's Theatre rested, and The Fire Patrol was performed. Fanny McIntyre, leading lady of the stock company, occupied a box. When she stepped forward the audience, which crowded the auditorium, recognized her and burst into the most enthusiastic applause. Miss McIntyre must be convinced that her admirable work in leading roles is appreciated."

The French Opera Troupe, eighty-five in number, have arrived in New Orleans for their season.

The Packard Dramatic and Musical Agency is doing a good deal of business for a new concern.

Send stamp for catalogue of printed plays to Supply Department New York Dramatic Mirror.

5TH AVE THEATRE STAGE SCHOOL.

Manager H. C. Miner's Fifth Avenue Theatre School of Acting is the most practical and thorough training school for the stage in New York. All instruction is given on the splendidly equipped stage of the theatre. Charles Leonard Fletcher, the well-known instructor and stage director, conducts the school. Pupils appear in public frequently. The first performance occurs on the 19th inst. Circulars and terms on application.

The Actors' Fund requests members of the profession who have not received blank pledges but who are in sympathy with the new benefit percentage plan to fill out the following, cut it out and mail it to Lester S. Garney, Assistant Secretary of the Actors' Fund, 11 West Twenty-eighth Street, New York.

THE ACTORS' FUND OF AMERICA, 11 WEST TWENTY-EIGHTH STREET, NEW YORK.

I, hereby agree that I will not give my services, free of charge, for any Benefit or Entertainment in aid of any person, Lodge, Society or Club, or any other object (except in cases of national calamity or local public disaster), unless the recipients of said Benefit shall first agree to turn over 25 per cent. of the profits thereof to the Actors' Fund of America.

That is to say, 75 per cent. of the profits of entertainments for which I volunteer my services shall go to the named Beneficiaries of the same, while 25 per cent. shall always go to the Actors' Fund, which I hold to be the broad charity of those who give their services in aid of all Benefits free of charge.

The Board of Trustees representing the Actors' Fund, however, can, by vote, waive its moiety of these Benefit profits in cases of extraordinary theatrical charity.

Sign here

L'ENFANT PRODIGE.

At Daly's abdicated theatre a company of French players has been enacting a "musical play without words" entitled L'Enfant Prodigieux. No word was spoken—it was pantomime accompanied with music.

Whenever the word France, French or Frenchman meets my eye I immediately associate it with something high. Not only does this apply to art, but to every civilizing influence be it of peasant or prince. France in its civilization is a century in advance of all other countries and its conclusions are seldom trivial. It has become a country of masters rather than of students, and yet of progressive masters. No fields are so well cultivated; no homes harbor greater sanctity and affection; no laws are more strictly observed or more equitably dispensed, irrespective of state or station; no army is more valiant; no artisan more skillful; no Republic more truly democratic, and even in the smaller details of dress, millinery and the cuisine we find them essentially leaders. The arts in France naturally partake of this advanced condition. Excellence is native to it: it does not countenance inferiority.

In L'Enfant Prodigieux there are but six actors, the plot is simple and replete with domestic touches that appeal to the heart. Young Pierrot is captivated by Parynette, a pretty laundry maid, and is to rob his parents of their savings and elope with her. After she has squandered his money she casts him off for a wealthier suitor, and he returns penitent to his home.

The first impression I received at the rise of the curtain was the simplicity of the stage setting, a fact which was also observable when Signora Duse played here. We are given to over-dressing scenes, to stuffing the stage with unnecessary furniture. The intention is not without merit, being an effort in the direction of realism, but the effect is always extremely bad. The function of furniture is to accentuate the occupation and environment of the tenant—nothing more.

The Frenchman, with his artistic intuition, only selects the most important pieces in order to secure this result. Each article has a distinct meaning. Little could be added to improve and nothing could be removed without destroying the effect. The room is a living not a "gotten up" apartment. Interiors here are often set as though the audience were to be received and entertained upon the stage, so perfect is every detail, whereas the impression which it creates when viewed from the parquette is very different—a jumble of bric-a-brac, a labyrinth of furniture. It would be wrong to say that care was lacking, but as a rule the living humanizing quality upon which so much depends, is not so well considered by us.

That Anglo-Saxon art is of Northern, and French art of Southern, heritage is well understood. The former is a creature of restraints; the latter of native development. The higher the civilization, the nearer does it return to primal natural instincts. This is the history of all evolution: from the simple, through the complex, to the higher and finer simplicity. It is this higher simplicity which is most evident in the work of French actors, most evident in their portrayal of emotion: their natural instincts are seen to operate under a silken garb of refinement and education. Their model is truth; their aim to typify it. It matters not whether the character be saint or sensualist we see its type clearly defined. Mile. Pilar Morin (Pierrot, Jr.) is a consummate artist. Her pantomimic depiction of Pierrot's symptoms of love at first sight, fear in the face of temptation, frenzied resolve after his money is spent to gamble, and final despair and contrition are wonderfully portrayed. Mme. Eugenie Bado and M. Courtes as Mme. Pierrot and Pierrot, Sr., are eminently clever. The other members of the company though not quite so finished, are capital. By the subtlest of facial expression, together with the sympathetic action of the body, joy and sorrow, anger and gladness, tears and laughter, earnestness and sarcasm are expressed with a warmth and fervor which we are almost glad is unaccompanied by words.

The buoyancy and animation of every character is refreshing in the extreme. Young Pierrot's deep dejection, suddenly followed by the ecstasy of requited love, his parent's deep concern for their only son and their joy to find him recovered, the simple affection and mild bickerings of two old people, are all finely humorous and pathetic. The scene in Paris, where Pierrot and Parynette enjoy the short reign of their illicit money, cleverly suggests the ugliness of vice in contrast with the peaceful virtue of his parents' home. In the last act the tenderness with which Mme. Pierrot regards the portrait of her absent prodigal son, and her prayer for his return, are the application of

motherhood. Old Pierrot's unrelenting anger, his son's return, supplication for forgiveness, and his final leaving for the war are only a few of the excellent touches which space forbids me to dilate upon.

The keenness with which every detail of acting is observed is the essential lesson learned, and is only another evidence of the thoroughness of the French schools. Mr. Joseph Jefferson in our country is the highest example of its exponents. That there is no established school of acting or of any art here at present is not a thing entirely to be deplored, for we can console ourselves with the numerous evidences of its rapid development. Indeed, this fact, in a measure, may account for the quantity of superior and inferior acting which we generally find associated in all our companies. It denotes the struggle, the testing, the trying, the failing, the improving, which, ultimately always yields a result. Still it is to France that America must ever turn for her best model and guidance in all things, until time shall have more completely established her individuality—to France, whose dispensations and arts are not saddened by oppression as in Russia, hardened by militarism as in Germany, or restrained by pride as in England, but whose people obey only higher laws in the pursuit of progress and happiness.

I must not overlook the work of M. André Wormser, the composer of the music, or of M. Aimé Lachaux, who accompanies. No higher praise could be bestowed than to say that the music flavors of Bizet, and that M. Lachaux interprets it in a manner which supplies the missing words.

LAWRENCE STERNER.

NOTES AND QUERIES.

Please inform me when Our Goblins was first played, and who was in the cast? Where did it open, and who was manager? L. B. G. St. Louis.

William Gil's Our Goblins, or, Fun on the Rhine, was first produced in New York at Healey's Theatre, now the Fourteenth Street, by William C. Mitchell, on June 14, 1881. In the cast were Francis Wilson, Gus Bruno, Eleanor Deering, and Amy Gordon.

Can you give me the full cast of the original production (in America) of the comedy, The Garter? At what theatre was it produced, and what was the date of the production?—AYON, Stockton, Cal.

Wallack's Theatre, Oct. 30, 1913. The cast was: Henderson, John Gilbert, Freddy, Osmond Tovar, Gregory, W. L. Gleason, Cattle, Albert Roberts, Alesia, Edie Gorman, Barbara, Emma Lorraine, Theodore, H. M. Pitt, Jellison, W. J. Leonard, Cab Driver, C. E. Edison, Vellum, W. H. Pope, Ullage Conway, Kate, Sola Boniface, Macdowell, William Elton, Mrs. Macdowell, Madame Ponsi, The McTuddy, Gerald Eyre, and Carrie, Adelaide Dechom.

When, where and in what company did May Vobe make her debut? C. C.

May Vobe made her first appearance in New York in Natural Gas at the Fifth Avenue Theatre, on May 4, 1880.

Will you kindly tell me when and where Edward Vroom opened his season in Ray Bliss? He was to open Bliss's Fifth Avenue Theatre on Aug. 3, but I have watched the papers closely and note that Nat Goodwin is playing there. F. L. N. St. Louis.

Mr. Vroom's season began at Poughkeepsie, N. Y. The negotiations to open at the Fifth Avenue fell through.

In what company did Mildred Meredith play her last engagement? W. L. 1913.

With Bonnie Seligman-Cutting, under Frank W. Sanger's management, in My Official Wife, season of 1912-13.

SEIGMAN & WEIL, Importers.

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The guaranteed cure for all headaches is Bromo-Saltier—trial bottle no cost.

ADAMS OPERA (Justin Adams, mgr.): Newburyport, Mass., Oct. 16-21.
BOSTONIAN OPERA (Charles E. Karl and McDonald, mgrs.): Philadelphia Oct. 16-23.
HASKIN OPERA (Chattanooga, Tenn., Oct. 15-23, Knoxville 19, 20, Atlanta, Ga., 21-25.
HOSION OPERA: Buffalo, N. Y., Oct. 16-21.
HASKIN OPERA: Chattanooga, Tenn., Oct. 17, 18, Knoxville 19, 20, Atlanta, Ga., 21-25.
CALHOUN OPERA: Portland, Ore., Oct. 9-indefinite.
THE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Boston Oct. 16-23, Newark, N. J., 30-Nov. 4.
DIXIE HILL OPERA: Indianapolis, Ind., Oct. 17, Loganport 18, Terre Haute 19.
FRANK WILSON OPERA (A. H. Canby, mgr.): New York City Oct. 1-indefinite.
FRED SOLANO OPERA: Rochester, N. Y., Oct. 16-21, Syracuse 22-23, Buffalo 30-Nov. 4.
PAY TRIMPLETON OPERA (Geo. H. McClellan and David Tower, mgrs.): Philadelphia Oct. 16-21, Washington, D. C., 22-24, Norfolk, Va., 30, Richmond 31-Nov. 4, Danville 3, Charleston, S. C., 4.
GILBERT OPERA CO.: Apollo, Pa., Oct. 17, Kittanning 18, Butler 19, Sharon 20, Beaver Falls 21, Indiana 22, Irwin 23, McKeesport 25.
HIMMICH (Canada) OPERA: New York City Oct. 2-Nov. 11.
HENRY E. DIXON OPERA (Jefferson, Klaw and Brander, mgrs.): Paris, Ky., Oct. 17, Lexington 18, Louisville 19, St. Louis, Mo., 20-23.
ISLE OF CHAMPAGNE: Duluth, Minn., Oct. 17.
SIOUX CITY, Ia., 18, Omaha, Neb., 19-21, St. Joseph, Mo., 22-23.
KIMBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): Minneapolis, Minn., Oct. 16-23.
LITTLE TYCOONS: Locksville, Pa., Oct. 17, Mahanoy City 18, Meadville 19, Lockhaven 20, Williamsport 21, Olean, N. Y., 22, Bradford, Pa., 23-25, Cleveland, O., 26-28.
HARLESON WHITNEY OPERA: Providence, R. I., Oct. 17, 18, Worcester, Mass., 19-21, Philadelphia 22-Nov. 11.
MARIE GREENWOOD OPERA: Cincinnati, O., Oct. 17-21, Pittsburg, Pa., 21-23, Washington, D. C., 30-Nov. 4.
PAULINE WALL OPERA (George B. McClellan, mgr.): Rochester, N. Y., Oct. 17, 18.
PRINCE PAUL TOUR: Boston, Mass., Sept. 11-indefinite.
ROBIN HOOD (Barnabee, Karl and MacDonald, mgrs.): St. Louis, Mo., Oct. 16-23, Springfield, Ill., 24-26, Alton 27, Hannibal, Mo., 28, Kansas City 30-Nov. 4.
SOUSA'S BAND (D. Blaher, mgr.): St. Louis, Mo., Sept. 6-Oct. 17.
SHING CHING (Astrid Hoegeler, mgr.): Philadelphia, Oct. 2-indefinite.
SCHUBERT SEVENHILL CLUB: Rockford, Ia., Oct. 21, 22, Carleton 23, Hampton, N. Y., Oct. 24, Eagle Grove 27, Webster City 28.
THE ALGEMAN (J. W. Hill, mgr.): Boston, Mass., Oct. 16-23.
VENUS (E. E. Rice, mgr.): Boston, Sept. 12-indefinite.
WAGG (D. W. Trass, mgr.): Trenton, N. J., Oct. 19.
WILSON OPERA: St. Paul, Minn., Oct. 17, 18, Minneapolis 19-21.
TAMENTS AND SILENCES.
AFRO-AMERICAN VAUDEVILLE: Bridgeport, Conn., Oct. 17, 18, New Britain, 19-21.
AMERICAN SKELETS: Toledo, O., Oct. 16-23.
CAROLINA BURLING (Sam T. Jack, mgr.): New York City Oct. 1-indefinite.
COLUMBIAN EXPOSITION (Sam T. Jack, mgr.): Philadelphia, Pa., Sept. 18-indefinite.
CITY CLUB: Milwaukee, Wis., Oct. 16-21.
C. W. WILLIAMS: Cincinnati, 18, Oct. 19-21.
FORD WALLACE: New York City Oct. 9-21.
PAT FORTNEY: Harlem, N. Y., Oct. 19-21.
PATRICK FOLEY (J. J. Conley, N. Y., Oct. 9-21).
GOLD CHAIN NOVELTY (Geo. Hill, mgr.): Victoria, B. C., Oct. 17-21, Montreal, O., 22-24, Chicago 25-Nov. 4.
HARRY WILLIAMS' OWN: St. Louis, Mo., Oct. 16-21.
HOWARD ATHLETIC AND LOTTE COLLINS: New York City, Oct. 16-Nov. 4.
HARRY WILLIAMS' OWN: New York City Oct. 16-21.
IRVING BROS.: Buffalo, N. Y., Oct. 16-21.
LILLY CLAY: Chicago, Sept. 18-indefinite.
LONDON THEATRE: Providence, R. I., Oct. 16-21.
LONDON BELLES: Worcester, Mass., Oct. 17, 18, London Gaiety Girls: Indianapolis, Ind., Oct. 17, 18.
NEW YORK VAUDEVILLE STARS (Harry Morris, mgr.): Baltimore, Oct. 17, 18, Hoboken, N. J., 20, 21, Brooklyn, E. D., 22-Nov. 4.
NATHANIEL AND BURGESS: Lowell, Mass., Oct. 17-21.
MAY MARSHALL: Toronto, Oct. 16-21.
HARRY NISGORE: Chicago Oct. 16-21.
NEW YORK VAUDEVILLE STARS (Gus Hill, mgr.): New York, N. Y., Oct. 15-18, Troy 19, Kingston 20, Yonkers 21, New York City 22-24, Baltimore, Md., 25-Nov. 4.
NIGHT OWLS: Newark, N. J., Oct. 16-21.
NIGHT BUSTLING: Paterson, N. J., Oct. 16-21.
RHEIN-ENTLAGE: Cleveland, O., Oct. 16-21.
JANIS AND GOODS: Worcester, Mass., Oct. 19-21.
REARER AND PALMER'S COMEDIANES: Cincinnati, 18, Oct. 19-21, Louisville, Ky., 22-24, Chicago 25-Nov. 4.
RUSSELL BROTHERS: Washington, D. C., Oct. 16-21.
RAZZLE DAZZLE: New York City Oct. 16-21.
RICE AND BANTON'S COMEDIANES: New Haven, Conn., Oct. 17, 18, Birmingham 19, Bridgeport 20, Chester, Pa., 21, Wilmington, Del., 22, Reading, Pa., 23, Huntington 24, Altoona 25, Pittsburg 26-Nov. 4.
ROYCE BROTHERS: Troy, N. Y., Oct. 16-21, New York City 22-24.
SEPTON CONN OPERA BURLESQUE: Boston Oct. 16-21.
SOUTH BEYOND THE WAG: Louisville, Ky., Oct. 16-21, Pittsburg, Pa., 22-24, Indianapolis, Ind., 25-Nov. 4.
SOUTHERN: Brooklyn, N. Y., Oct. 16-21.
THE JIMMIES (G. L. Conley, mgr.): Chicago Oct. 16-21.
TOWN FIGHT: Brooklyn Oct. 16-21, New York City 22-indefinite.
WAGNER AND FIELDS: Baltimore, Md., Oct. 16-21.
THEATRES.
ARTHUR BRINK: Nashua, N. H., Oct. 17, New Bedford 18, Portsmouth 19, Exeter 20, Dover 21, New Bedford, Mass., 22, Bath 23, Thomaston 24, Bangor 25-Nov. 4.
AL. G. FORD: Piqua, O., Oct. 16, Indianapolis 17-20, Terre Haute 21, Cairo, Ill., 22, Memphis, Tenn., 23, Huntsville, Ala., 24, Knoxville, Tenn., 25, Chattanooga 26.
CLARETTE: Denver, Col., Oct. 16-21.
CANTON OPERA HOUSE (Charles H. Larkin, mgr.): Rochester, N. Y., Oct. 17, Warsaw 18, Batavia 19, Canastota 20, Amsterdam 21, Oneonta 22, Hamilton 23, Schenectady 24, Albany 25, Troy 26, Schenectady 27, Saratoga 28, Schenectady 29, Schenectady 30, Schenectady 31-Nov. 4.
LOW DOCKERTON (Harry Cigham, mgr.): St. Louis, Mo., Oct. 16-21.
MORRIS AND WAGG (Thomas H. Perry, mgr.): Newark, N. J., Oct. 16-21.
RICHMOND AND PRINCE: Dallas, Tex., Oct. 17, Bryan 18, Houston 19, Galveston 20, Brennan 21, Sweetney, Alvaro and Con: El Paso, N. Y., Oct. 18, Osceola 19, El Paso 20, El Paso 21, El Paso 22, El Paso 23, El Paso 24, El Paso 25, El Paso 26, El Paso 27, El Paso 28, El Paso 29, El Paso 30, El Paso 31-Nov. 4.
THEATRES.
BARBER AND BARLEY: Washington, Pa., Oct. 17, Wheeling, W. Va., 18, Morgantown 19, Clarisburg 20, Cumberland, Md., 21.
BILLS BROTHERS: Honey Grove, Tex., Oct. 17, Bonham 18, Sherman 19, McKinney 20, Denton 21, W. H. Henshaw: Rome, La., Oct. 17, Lakeville 18, Opelousas 19, Washington, La., St. Louisville 21.
THEATRES.
BUFFALO BILL: Chicago, Ill., Nov. 4-indefinite.
BURLINGAME'S THEATRE: St. Louis, Ky., Oct. 17, 18, Paris 19-21, Frankfurt 22-24, Margerville 25-Nov. 4.
CROOK'S WILD WEST: Raleigh, N. C., Oct. 16-21.
CROOK'S DEER CIRCUS: New York City Sept. 16-21.
CROOK'S WILD WEST: Dallas, Tex., Oct. 16-21.
DEWITT: Columbus, O., Oct. 17, Zanesville 18, 19.
FIGHT THE MONSTER (L. J. McClure, mgr.): Plattsburgh, Neb., Oct. 17, 18, Nebraska City 19-21.

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Lima, O., Oct. 15, Detroit, Mich., 16, Flint 20,
Saginaw 22, Grand Rapids 25, Kalamazoo 26, Ann
Arbor 27, Albion 28, Jackson 31, Lansing Nov. 1,
Battle Creek 2.

PROF. HENNESSY: Washington, D. C., Oct. 16-21.
POWELL (magician): Richmond, Va., Oct. 15, 16.

Received too late for classification.

BY WILL OUTWITTED (Hennessy Leroy, prop.):
La Crosse, Wis., Oct. 17, Winona, Minn., 18, Chip
ewa Falls, Wis., 20, Neelyville, Mo., 21, Marshfield 23,
Merrill 24, Wausau 25, Antigo 26, Rhineland 27,
Ironwood, Mich., 28, Ashland 29.

CHIP OF THE OLD BLOCK (H. Johnson, mgr.):
Troy, N. Y., Oct. 19, 18, Albany 19-21, Lyons 23,
Hamilton, Ont., 24, 25, Woodstock 26, London 27,
at Toronto 30-Nov. 2.

ELI FRANKLIN: Huntington, L. I., Oct. 19, "Parentum",
Pa., 23, Union City 27.

LITTLE THING (Fred Robbins, mgr.): Pana, Ill.,
Oct. 20, Shelbyville 21, Charleston 23, Paris 24,
Brazil, Ind., 25.

THE WORLD AGAINST HER (Agnes Wallace
Vidal): Poughkeepsie, N. Y., Oct. 21, New Canaan,
Conn., 23, South Norwalk 24, Danbury 25, Norwalk
26, Fort Chester, N. Y., 27, Burlington, N. J., 28.

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Oct. 2, 30, Nov. 6, 12, 20, 27, Dec. 2, 9, 16, 23, 30,
Jan. 6, 13, 20, 27.

FORT SCOTT, Kans.: Davidson Opera House, Oct.
2-7, 12-16, 23, 30, Nov. 30.

RALEIGH, N. C.: New Academy of Music, Oct. 26-28.

ST. JOHN, N. B.: St. John's Opera House, Oct. 12-21,
Nov. 6-24, 25 (Canada's Thanksgiving), 29-30,
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On D. L. and W. and Penna. Railroads. Twenty-
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NEW GRAND OPERA HOUSE.

Seating capacity, 1,200. Upholstered furniture,
stage, 30 by 30, 44 ft. in the clear from floor of stage.
No grooves. Electric car line passes main en-
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PAIK THEATRE, Niagara Falls, N. Y. Best
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MR. A. S. SEER, New York.

DEAR SIR:—Referring to enclosed letter from Mr. W. M. Wilkison, I beg to say that we
shall be greatly obliged to you if you will send us specimens of the Salvini posters me-
tioned by him. If you have other fine posters we shall consider it a favor if you will ad-
some further specimens, as we desire to form a small collection illustrating the best that is
done in this style of work.

You may remember that you sent me two specimens for the U. S. National Museum at
Washington, with which I am also connected. These have been mounted and placed on
exhibition in the Museum.

Yours truly,

S. R. KOEHLER, Curator Print Dept.

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Yours always for paper,

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Tuesday, Oct. 21—Regular Season. Charles Frohman's Stock Company in THE VOLUNTEER SON.

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A new play by A. W. PINERO.

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Mats. Mon., Thurs. and Sat. 2:15. 3:15, 4:15, 5:15.

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In repertoire.

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Evenings at 8:15. Mat. Wednesday and Saturday at 2.

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A Grand Production of a Beautiful Play.

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Money refunded if unsatisfactory.

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Another Great Lyceum Success.

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In Paul M. Potter's New Play entitled

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Mr. Sothern as Richard Brinsley Sheridan.

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Good Reserved Seats, 50 cents.

Splendid Success. The 2 Sisters, Joughmans, Operatic Trio and Character Ballads: Arlington Sisters, Conway and Clark, Phyllis Allen, Bonnie Thornton, Billy Carter, Musical Dole, Ward and Lynch, Little Sable, Leslie and Curdy, Sankey Brothers, Mlle. Morello's Educated Spaniards.

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Next Week—The Danger Signal.

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WALLACE MCCUTCHEN, Lessee and Manager.

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